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BOARD OF BROADCAST GOVERNORS

REPORT OF THE CONSULTATIVE COMMITTEE ON PROGRAM POLICY (1967-1968)

Book III: Appendices and Supplementary Reading

Ottawa, 15 March 1968

BOOK III

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APPENDICES
AND SUPPLEMENTARY READING

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AND
SUPPLEMENTARY READING

In the course of our deliberations, some members of the committee were asked or offered to prepare working papers on particularly difficult or new areas of discussion. Some of these give a good background to our discussions and indeed sometimes contain ideas that are not reflected in the main body of the report. In some cases, the papers may even appear to contradict some statements of Books 1 and 2 which represent the committee's consensus. It must therefore be remembered that the working papers were written as a basis for discussion, sometimes provocatively, in order to stimulate ideas and debate.

SUMMARY

1. The National Purpose of Broadcasting. The paper stresses broadcasting's mandate to satisfy among the public at large "a need for inner discovery such as has never existed in history before".

2. Working Paper on CATV and Fact Sheet. An argument about the runaway development of Community Antenna Television and cable supporting this committee's conviction that broadcasting defined as "transmission for direct reception" i.e., through the airwaves, does not encompass all the realities of broadcasting. It may be that the meaning of the

word "broadcasting" itself--i.e., to scatter--is not broad enough to encompass the new realities of public electronic communications and that a new word should be sought.

3. An approach to Classification of Licenses. After reviewing the original reasons for establishing a system of classification of stations for purposes of licensing, this paper goes on to list the major factors determining the classification of a station. The paper concludes that presently, market factors and available revenues appear to be the most important considerations in classifying, though factors pertaining to local conditions such as the demography and the cultural context of a station's community may turn out to be equally important.
4. Working Paper on Conditions of License. This paper identifies the information and variables that may be considered in order to establish conditions of license. The paper also applies these concepts to the administration of eventual regulations governing conditions of license.
5. Working Paper on Prime Time Programming This paper is essentially an argument for increased quality and Canadian programming in prime time.
6. Memorandum - Principles & Interpretation - Canadian Content Regulations. This paper explains the intentions of the Canadian content regulation and gives a historical review of its application. Despite difficulties

encountered in applying the regulation, the paper argues that some attempt to officially encourage Canadian expression is neither propagandistic nor inconsistent with the ideal of furthering internationalism and, in fact, in operating within a competitive national system, "unless the interests and conscience of . . . countries, in a creative sense as well as in all other senses, are sufficiently articulate through opportunities which they themselves seek and create, their interests as nations and the interests of their nationals as persons are threatened and often destroyed."

7. Memorandum to Profile Writers. This paper outlines general guidelines for the profile writers and also encourages them to use their talents for subjective analysis and synthesis in this task.
8. Sample Letter to Monitors. These are prototypes in French and English of letters to monitors who, in September to October 1967, prepared profiles of various broadcasting stations for the Committee.
9. Sample Letter to Station Operators. These are prototypes in French and English of the letters sent to the station operators of the stations monitored. The letters explained the profile technique and introduced the monitors.
10. Working Paper on Profile Method. This paper suggests that the dynamism and innovation of a station can be traced through the observation over a period of time of "outstanding facts" in a station's operation.

11. Étude du Profil du Fonctionnement des Postes. - Original paper on profile method freely translated in working paper no. 10.
12. Working Paper on an Action Project - A téléthèque. This paper proposes the establishment of a television museum along the line of the Cinémathèque canadienne.
13. Communications. An essay portraying the difficulties of constructing a model of social communications that may be applied to media, present and future. Nevertheless the paper tries to identify the principal elements of the flow of communication of parts of this message as it is transmitted and received. It stresses particularly the difficulty of modelling social feedback because of the infinite range of variables and even less adequate transmission means.
14. Working paper on Specific Contextual Description. This paper suggests the inherent difficulties of establishing the technological, economic and sociological of broadcasting.
15. Working Paper on Transmission Facilities. This paper examines the advisability of transferring the responsibility for the supply of transmission facilities and interconnection circuits to the broadcasting authority.

"Many of us have dedicated our lives, not to making an academic world that is far out and remote, but our conviction is, by God, we have in the emerging American culture an intelligence and urgency, a need for inner discovery such as never existed in history before. We are right at the apex now of something that might be what we feel could put it over the line.

A new communication medium? How do you shape it up? That is something we all have to do together."

(Dr. E.H. Land at the Committee on Commerce hearing on the public Television Act of 1967.)

There is a strange poignancy for Canadians in the fact that Dr. Land was pleading in effect for a service which Canada was originally endowed with in the thirties. Prime Minister R.B. Bennett referred to it as, "the agency by which national consciousness may be featured and sustained and national unity still further strengthened."

Now that the system is being reviewed it becomes more than ever necessary to restate the purpose of national broadcasting. Can anyone dispute that the essential purpose is to use the tested as well as the revolutionary developments in communication in the cause of enlightenment and service to the Canadian public, including entertainment?

Unhappily the private sector of broadcasting has progressed to the point where public service, as it was originally envisaged is almost impossible to regulate. In 1939 Leonard W. Brockington speaking to the Parliamentary Committee on Broad-

casting said:

"Anybody who occupies the public domain enjoys a franchise that is in the nature of a public utility. The principle of public utility ownership is that it shall be highly regulated and that there shall be limitations on its profit with surplus profits going back for improvement of the public service. The earnings of gas companies, of electric light companies, and of other companies occupying public franchises are limited usually to what is described as a reasonable return upon the capital used and useful in the business. The essential interests of the community demand that there shall be no profiteering in private broadcasting,"

Recognizing the futility of attempting to enforce such regulations at this point, concerned Americans are striving for a non-commercial service to balance the present service which is dominated by a mass popularity consciousness. In the words of Dr. Land:

"At the beginning of our study there was a good deal of temptation to approach Public Television in terms of criticism of the existing system. We resisted that temptation. We took the view that the present system has made great contributions and will continue to make them. But those contributions will have to be within the framework of what is permitted in the system that has to appeal to twenty million viewers at the same time.

We do not feel that we are making a system for education; we do not feel that we are making a dual system. Rather, we are exploring ways of bringing interest to all aspects of thought, of the ways that children think. A child is not educated, and any grandchild is a bright and sparkling thing. It is the kind of sparkle which doesn't come through on a large-scale, twenty million approach."

Dr. Land was insistent that, "By having programs that are designed for 100,000 to 500,000 people we will learn ways to make extremely interesting many things in what we call the intellectual domain. We think that the country desperately needs a new medium to bring itself together and explore itself."

The purpose of a public, national broadcasting system in Canada then remains that of informing about the changes in our society and our culture. It remains as well a duty to allow this society to be interpreted by concerned Canadians, not alone in the academic fields but in all disciplines including entertainment, irrespective of popularity but judged rather on the point of significance.

At the moment there is discernible propaganda to make it appear as if television by reason of its nature is in reality an instrument designed for mass entertainment. In Britain where care is taken by a regulatory board to see that a balance exists between public and commercial television Terence Hawkes, a Senior Lecturer in English at the University of Wales was moved in the Listener of June 8, 1967 to say in

part:

"Television's most significant quality is also the one for which our society has most need. It manifests itself as the general ability to bring otherwise disparate entities together; to create unity; to impose wholesomeness on life.

Thus, not only does the medium bring people, regions and even continents together in a unity of place; it can also, by various techniques, juxtapose past events with present ones, create simultaneity, and achieve an equally satisfying unity of time. And by enabling us to see disparate incidents --on other sides of the world, perhaps-happening together, (this occurs in news bulletins), it can impose the final unity of action. Television is truly unifying, truly communal, because ultimately, so far as its unities are concerned, it is truly dramatic; a worthy successor to the so-called live theatre which it has so patently usurped, and totally undeserving of any projected feelings of guilt in the matter."

It is almost a cliché to say that our lives now pass in the shadow of such staggeringly, powerful forces, released by Man's ingenuity and Science, as to be almost paralyzing to reason. In the light of this we need in our broadcasting true interpreters of not alone the terrible beauties of science and technology but also the continuing pattern of our own lives. This includes finding the way of translating the patterns of behavior and morality of one generation to another, a task which

in an "electronic environment" can only be achieved by dedicated electronic communicators.

There are pitfalls within the system, because organization without constant reappraisal has a habit of bulwarking its weaknesses to a point of impregnability. In 1954, A. Davidson Dunton, then Chairman of the Canadian Broadcasting Corporation may have been anticipating some of this when he said in an address at the University of Saskatchewan:

"Those working in any mass communication concern have constantly to choose what they will put out, and what they will not. There is far more potential material for the press and broadcasting and films than can possibly be used by them.

Those in charge must be continually selecting and rejecting. That is where their great responsibility lies. They need to be aware of the need for the greatest possible practical freedom and opportunity for at least most main ideas and kinds of information to be made available to people's minds. Obviously there is not room for every person with a bee in his bonnet or a theme in his head to get into the headlines or onto the air. But at least those in control should see that different main opinions, important information, ideas with possibilities, should have a reasonable opportunity to go out to many people.

Under modern conditions I think it is out of date to think only in terms of freedom of expression; we need to think just as much about freedom of impression. It is no longer just a question of liberty for some to put out; it is a

question of liberty and opportunity for the public to take in, if they wish. I think the true test of freedom in mass communication is whether or not people in practice have available to them a wide range of ideas and information and creative material from which to choose. The best ultimate safeguard for that freedom is the understanding and interest and tolerance of people themselves.

The reality of freedom for things of the mind is of fundamental importance to all of us."

That the original promise for national broadcasting in this country was proper, is borne out every day. For instance Pat Pearce, the Montreal Star communications writer said recently:

"CBC is part of our pride, not nationalistic pride, but deeply felt pride that here, somehow, is reflected something of what makes us what we are, a part of North America but subtly different from other Americans. Different, even that we were just that much quicker to recognize, than was that great and busy neighbor, the importance of maintaining the new influence, broadcasting as a public trust."

"It could just be, of course, that we knew in our bones then, as now, that if we let things slide we can never pick them up again! The U.S. you can be sure, will, now its blood is up, one way or another get hold again of what it once let slip -- the public voice in Broadcasting. Can we?"

The answer may lie in part in a statement of the BBC:

"The purpose of the BBC is to give the listener a great deal of what he wants and to give him a chance to want other things as well."

The commercial sector will continue to give him a great deal of what he wants. The public sector must be dedicated to giving him the chance of wanting other things as well.

Graham Spry has said that in the historical pattern of the creation of the Canadian pattern of broadcasting, those spiritual godfathers the Canadian Radio League of thirty odd years ago were not thinking of broadcasting for its own sake.

"They were thinking of it very deliberately and consciously as an instrument of communication which could contribute to the easing of the problem of Canadian nationhood; the strengthening of the east-west axis; "biculturalism and bilingualism" in the delicate relationships between the French and English-Canadians -- the concept of a "mosaic" rather than a "melting pot" of New Canadians, of an effective power in the structure of the central and provincial governments; resistance to the pulls of the continent and American business; and a part for state enterprise built from Canadian experience and needs, though perhaps inspired by British and European analogies in distinction to an exclusive acceptance of American theory or private enterprise in a free market."

To paraphrase what Newton Minow once said and apply it to the Canadian fact:

"We need in Canada new imagination in programming, not sterility; creativity, not mediocrity. Canada has many, many creative and imaginative people. Broadcasting, and especially public broadcasting must strive to set them free. They will help in the escape from programming to listeners' and viewers' whims, by serving, instead the nation's needs."

Harry J. Boyle
25 October 1967.

WORKING PAPER ON CATV
AND FACT SHEET

"The real revolution is right in front of you. It's the revolution of bringing a large number of channels into virtually all parts of the country and this cannot be done by radio; there just aren't enough frequencies. It's been done while people weren't watching. It's the CATV revolution that will make TV channels cheap enough for people all over the country to have the variety that people theoretically have in New York. Here's the real revolution while everybody is talking about things up in the air. People are so backward they get off on the wrong thing and don't see what's happening." (Dr. John Pierce of Bell Labs - Television Magazine, Sept. 1967, Volume XXIV, Number 9.)

Broadcasting as defined in the new Act may not include one important burgeoning component of the Canadian Electronic Information Spectrum: cable distribution systems that are independent of antennae, that do not take their programmes off the air, and are therefore, under existing law, liable to no regulation whatsoever so long as their distribution does not cross provincial boundaries.

Technological developments and the "pollution" of the electromagnetic spectrum in the air point to the logical expansion of distribution of programs by such varied systems. In the very near future, this will allow the broadcaster, in densely populated areas at least, to bypass every regulation and legal imperative set out in the act by "going underground".

In fact, if cable networks develop, as seems likely, it may be that in the next decade all broadcasting could be carried on beyond the reach of the legislation that is now being considered.¹⁴

This problem is particularly acute in Canada in view of the rapid expansion of systems here due to relatively permissive legal terms. TV digest, in a recent article, points to the example of CBS operations in Canada. "... to gain operating experience while avoiding the complications of U.S. ownership".

In fact, CATV operations are big business in Canada now. Comparatively, it is a bigger business than in the United States where already federal regulations control the operations of CATV companies. Many broadcasters, and certainly most politicians, still think of CATV as a sort of bucolic operation in tiny, out-of-the-way places, whose function is to bring television to viewers in areas so small or so inaccessible as to be uneconomic by any other means. Nothing could be farther from fact. Cable distribution is now having its biggest growth in the cities. Most cable operators consider that the system pays for itself within the first three years and a capacity of 1/3 available homes wired within this period is common. The Manhattan experience in New York where two companies, Teleprompter Corporation and Manhattan Cable Television Inc. are laying close to thousand miles of cable at \$125,000. a mile for trunk line, (Television magazine, Vol. XXIV, Sept. 1967) and \$7,000. a mile for in-block wiring, to cover the whole island, is an indication

that CATV has moved out of the sticks.

In the U.S. the number of systems has grown to 1800 with 2.5 million subscribers (10.3% penetration). By comparison in Canada 20% of viewers receive their television programs by cable. Some of the largest systems on the continent are in Canada, and many of them are U.S. owned or dominated. Vancouver Cablevision is at present the largest single system operating in North America with 100,000 subscribers. Ironically, the faster growth of cable systems in Canada is partly due to BBG regulations which require 55% of TV schedules to be Canadian-produced. CATV opens the door to the soporific and more varied world outside of Canadian regulations.

Perhaps the most significant change in the status of the industry is the new label applied to CATV by Variety magazine: "cablecasting". It describes its new role and goal.

In the U.S. about half of the systems provide for local programming in addition to relayed stations. In Canada many systems provide local programming and some are dependent on taped programs stolen off the air in some large city and reassembled, without payment or reference to any program source, miles distant. Cable operators have described their services as passive or "simply sophisticated antennas", (K. Easton, Famous Players, Toronto Star Aug. 3, 1967), but most operators look forward to the growth of their systems

when they can add services, local programming time, market information, films, features, sports, etc., which will make their operations more saleable and enable them to raise rates. Montreal already has over 100,000 subscribers - a business in excess of 6 millions annually with great potential - and if they chose today to provide all of their own programming and other service direct to the cable without using their antenna to pick up material from the air, the Montreal operators would instantly place themselves without reach of the law. They have not failed to notice this. Nor have American interests. Canada is being used by U.S. companies as a pilot plant for the development of equipment and methods.

Cablecasting is a logical urban development, and one that must shortly be an intrinsic part of broadcasting. What has made it essential in cities is the increase in noise, ghosting and interference that, particularly with color, requires improved reception possible only from complicated and remote antennas beyond the reach of urban viewers. In a city of half a million, with 75% of viewers connected by cable, the operators of the cable will gross more than a local television station in the same city and already a number of television stations, in self-protection, are investing in CATV companies. It is reasonable to expect that within the next 5 years the majority of Canadian viewers will be receiving their programs by cable rather than directly through the

air. It is not beyond reason that at some point in this development television station operators, involved in or owning outright, cable companies could decide that it was more practical to carry on their broadcasting operations by cable, surrender their licenses and so make themselves immune in a program sense, from any form of regulation. With no Canadian content requirements, great economies could be made and very likely at no loss in viewers or advertising revenue. In fact the gaps in schedules caused by the deletion of Canadian programs could easily be filled by other cheaper and perhaps more popular material.

Such a development would in all probability be followed by exchange arrangements with other "cablecasters" for economy's sake - the introduction for example of new unlicensed and unregulated broadcasting networks in Canada some of them part of other foreign "cablecasting" networks.

If one adds to this projection the simultaneous development of educational broadcasting for which cable operators will be quick to offer services of distribution, it will be most difficult under present terms of legislation to fault the operators for any diminution of services.

But it will be equally difficult for the BBG or any other agency than public preference to bring about any improvement in broadcasting standards, for by degrees the basis of broadcasting as it has come to be known in Canada over the years will be eroded with fewer and fewer stations broadcasting in a conventional way and these with decreasing audiences.

Yet such a development need not take place. It is more than likely and desirable, that cable, augmented by microwave, satellite, lasers and such will form the distribution pattern of the future but all of it terminating in a cable in subscribers' homes. With the demand for increasing choice of program material, specialized services, educational broadcasting and facsimile, demand programming, available without reference to the size of a market, cable networks on a regional and national grid are the most feasible future. This future is taking form now and it is national blindness not to recognize that cable and broadcasting are already inextricably linked and will be more and more so. It is quite possible to envisage a CBC with no transmitters but contained in national cable services along with other sources of programming. One must accept that in time of crisis or emergency there must be the means of mobilizing and clearing all cable programming. If cable continues to be the hidden part of the iceberg of broadcasting it will shortly be of such a size that control or regulation of it will become most

difficult and perhaps even against the public wish. The only solution is to consider it a part and a vital part of broadcasting at this time and to incorporate it as such in Broadcasting legislation now pending.

By including wired systems in the legal definition of broadcasting, we are aware that constitutional problems of jurisdiction are raised. Unless such systems cross interprovincial boundaries, they are at present beyond the scope of federal authority. However, in view of the importance of broadcasting to national life, we urge very strongly that the difficulties which may arise ~~from~~ our recommendations be studied with a view to bringing about such constitutional amendments as would make it possible for the Canadian Government to deal with these points.

FACT SHEET

I -

<u>CATV - U.S.</u>	<u>CATV - CANADA</u>
1950 --- 1st system	1952 --- 1 system
1957 --- 500 systems	1960 --- 260 systems
1967 --- 1800 systems	1967 --- 409 systems
<u>Subscribers - U.S.</u>	<u>CANADA</u>
2.5 millions(1967)	500,000 (1967) using TV Digest & Fowler Report figures for average of subscribers per system.

- About half the U.S. systems now provide some local programming (Cable TV Review). At least one system known to us, cable TV, in Montreal, produces a fair amount of programming on channel 8.
- Gerrold, largest U.S. manufacturer of CATV & cable equipment declares a monthly business figure of \$5,000,000.
- Without modification of present equipment (transmission & home receiver with 12-channel selector), systems can feed 21 channels which can be received on the conventional home set, due to the invention of a converter with a 21 channel capacity that transfers all channels to channel 12 unused in New York City. The customer then makes his selection from the converter's dial.

II -

In a recent issue (September 1967) of Television Magazine, 14 leading experts predicted the future evolution of TV. Ten of the 14 gave either qualified or unqualified support to the conclusion that cable will be the distribution hardware of the future.

- | | |
|---|---|
| Peed Manning | - Cable TV in 12 million U.S. homes by |
| Senior Staff Associate | 1972, major growth in big cities. |
| Arthur B. Little | - Cable TV in 90% of homes by 1982, ca-
ble used for local, satellites for
long-distance TV distribution.
Cable networks originate programs. |
| Edward Benham | - Cable TV in 40% to 50% U.S. homes by |
| I T & T | 1972, in 75% homes by 1977. Sees, in |
| Director, TV systems | long range, integrated total wire
transmission for TV and other uses. |
| Norman Peterson,
Director, Program Develop.
Hughes Aircraft. | - Cable providing major portion of
metro area TV by 1972. |
| Joseph Rozen | - Cable TV gets increasing share of |
| Ampex International | market by 1977 |
| audio-video product mgr. | |
| Dr. Albert Hill,
Adviser to Carnegie,
Commission on ETV,
Massachussets Ins. of Tech. | - Viable pay-TV system operating. |

Cole Armstrong,
Associate director for
National communications.
Office of emergency planning.

- 1972 - cable TV expanding as best way to improve reception and increase bandwidth to home. 1974 to 1977, eventual cross-over to cable system reception from satellites. Long range: Wire TV distribution preferable to satellite-to-home delivery. Radio spectrum dominated by mobile users as cable handles TV distribution.

Edward Creamer,
Manager, Electronics
Advanced Development Eng.

- 1972 - Cable systems growing slowly.
Some inter-connection of cable systems.
1977 - Cable TV peaks.

Dr. Vladimir Zworykin
Honorary vice-president
R.C.A.

- 1974 onward. Cable TV will expand to extent it can improve reception.

George O'Rourke
Applied Research Laboratory
Sylvania Electric Products

- Cable TV program origination widespread by 1972. 1975 First installation of switched one-way wideband wire systems connected to TV sets. 1977: Access to one-way wideband wire systems common, provides 20 mc bandwidth into home.

Sylvester (Pat) Weaver
Former President
Subscription Television
Inc.

- 1977 Cable TV in 25 million U.S. homes. Specialized TV programs ordered from home over wire. Change over to 1000 line TV system via cable.

III- Recent statement by Experts.

"I think that we'll one day plug in via cable most of the homes in this country". (Stuart McKay, President of All Canada Radio and Television, Toronto Star, August 3, 1967).

"Entrenched broadcasters fear that cable-TV is merely the mechanical and subscriber groundwork for a vast local, regional and national pay-TV system -- the curtain-raiser to an extravaganza that will extract a couple of million dollars annually from the homes to the box-office of the entrepreneurs."

(Leonard Traube, U.S. in Variety, July 1967)

"The satellite is going to make possible better cable distribution. The satellite, in conjunction with CATV, will make cable television possible on a much broader scale. It's not necessary to get the ultimate dish antennae on every rooftop for satellite signal reception." (Irving Kahn, of Teleprompter, Television 1967, Volume XXIV, number 9.)

"The pressures for change within the next decade could force the established broadcaster to reform his ideas about program delivery or find himself playing to a diminishing audience. The broadcaster's role as a program packager could turn out to be far more important than his control of a communication channel. The compelling attractiveness of new technologies and a gradual diversion of TV frequencies to other uses could turn his world around." (John Gardiner, Television '67, Volume XXIV, number 9.)

An Approach to Classification of Licenses.

The objectives of the Canadian broadcasting system are spelled out in Section 2 of the Broadcasting Act 1968. The only way of achieving them is by devising a formula for combined action by publicly privately owned stations and networks supported by public and private means.

Classification of licenses will be of material help in defining and distributing the broadcasting duties imposed by the system among publicly and privately owned stations and among broadcasters of varying means.

The Fowler Committee in its report underlined some of the considerations involved in the licensing of stations when it said: "A more positively excellent performance is difficult to enforce by regulations of general application to all broadcasters. Individual stations vary greatly in size, location and wealth. A regulation setting a performance level adequate for a large metropolitan station will be intolerably burdensome on a small rural station. Conversely, a regulation setting program standards within the practical possibility of achievement by a small station is meaningless when applied to a large and wealthy station."

Included among the programming objectives are "a good news service, some discussion of public affairs, a reasonable content of music and drama, some development and use of Canadian talent, and the need for a varied and imaginative local service to the community coupled with some regional, national and international activities".

The Committee suggested that "the broadcasting authority should direct each station to develop a program schedule which it is prepared to undertake -- the proposal should be a realistic promise of practical performance, -- which is intended to be carried out and enforced; it will become a condition of the station's right to broadcast, and if the condition is broken the right can be suspended or withdrawn, or prosecution launched for the infraction".

Major factors to be considered

It is clear that the principal factors to be taken into account in endorsing conditions on broadcast licenses are:

1. The source of the means available whether from government funds or commercial and industrial advertising and promotion.
2. The number of people, and the nature and extent of the market, within the broadcast range of the station to be licensed.
3. The composition of the population in terms of language, education, economic opportunity and social and cultural interests.
4. Conditions appropriate to initial licenses and to license renewals.
5. The potential or actual revenues available for discharging broadcasting obligations.
6. The widely different needs of originating stations and rebroadcasting stations.
7. The existence of other broadcasting and communications services within the service area, and their effect on monies available for maintaining a high standard of programming service.

8. The specific licensing conditions, both general and particular, appropriate to individual licenses.

The above factors apply but in varying degrees, to all the media concerned including:

Radio	-	AM
"	-	FM
"	-	SW
TV	-	VHF
"	-	UHF
CATV	-	
Groups of Stations		
Networks		

The radio, television and CATV systems need no definition. Groups of stations, however, operating under joint commercial or programming agreements differ from networks of stations which are based on affiliation agreements involving reserved time.

Multi-ownership factors are likely to be met chiefly among the "groups" of stations -- Selkirk, Sifton, Southam, McLean-Hunter, Famous Players, Desmarais, Pratte, Brilliant, Stirling, Irving, Rogers, Waters, Moffat -- are among the more notable names involved in group ownerships of broadcasting stations. Several are notable as well for substantial holdings in other related media, among them Southam, Sifton, Famous Players, Maclean-Hunter, Irving, Desmarais, Brilliant. A more recent entry is Power Corporation of Canada with its affiliated companies Québec Télémedia.

Particular considerations in respect of the various factors suggested above:

1. Publicly supported media will include different classes of stations according to the purposes to be served, whether it be general broadcasting, education or some other designated purpose.
2. The private sector may include a commercial station in the ordinary sense, or a personal institutional, or community project organized on a non-profit basis.
3. The service range may be defined under the following heads:
 - (i) National -- as defined by the CRTC and applicable primarily to networks.
 - (ii) Regional -- as defined by the CRTC in terms of area, or power, or rebroadcasting facilities.
 - (iii) Metropolitan -- principal market center exceeding 250,000 people.
 - (iv) Major-urban -- principal market center from 100,000 to 250,000 people.
 - (v) Urban -- principal market center from 40,000 to 100,000 people.
 - (vi) Urban-rural -- principal market center from 10,000 to 40,000 people.
 - (vii) Country-town -- principal market center below 10,000 people.
 - (viii) Frontier -- north of 55°N and other locations designated as frontier areas.

The population figures suggested above may be revised and need not be

rigidly applied. The primary consideration in any market must be related to the number of homes and the gross retail sales on which commercial advertising and promotion depend. The population factor with all its elements -- demographic--will be a primary consideration for public facilities dependent mainly on public funds, while market factors will necessarily be crucially important to commercial licensees. Single market stations may become regional in their range as a result on increased power or the extension of service through rebroadcasting stations. Metropolitan stations may become regional by power increases as well as by adaptation of the program schedule.

4. The broadcast language or languages to be used will depend primarily on the basic official language or languages of the communities to be served, with whatever adaptations may be considered desirable for combinations of basic and other languages characteristic of particular communities.
5. The media mix, that is to say the availability of other communications services in the broadcast area, will determine to a considerable extent the potential or actual revenues as well as the audiences available to public or commercial operations.
6. Insofar as broadcasting alone is concerned the obligations to be met will depend to some extent on whether a single service is available in only one medium, or whether alternative or multiple services are available in one or more. Where multiple services exist, varying degrees of specialization may become possible as against the somewhat more varied and comprehensive broadcasting services to be expected from a single radio or television station in any community. The funds available to broadcasting undertakings will necessarily depend on the share of advertising revenues devoted to broadcasting. This is obviously less true of publicly owned facilities than of commercial undertakings.

7. The obligations to be placed on the initial license must depend on an estimate of potential revenues, while the obligations appropriate to license renewals may be more specifically defined in relation to the actual revenues obtained over a given period.
8. License conditions--I assume that the CRTC would establish certain general conditions applicable to all broadcasting operations and perhaps sets of general conditions could presumably be applied to initial as well as to renewed licenses while carefully devised particular conditions applicable to individual stations or groups of stations might more readily be designed for renewed licenses.

Market Areas -- Insofar as market factors are concerned--based on the Financial Post Market Survey for 1967-68--metropolitan markets as suggested above may include Metro Montreal, Metro Toronto, Greater Vancouver, Greater Winnipeg, Ottawa-Hull, Hamilton, Québec-Lévis, Edmonton, and Calgary.

Major urban markets may begin with Windsor with a population of some 215,000 people and descend to St. John, N.B., with approximately 102,000. Urban markets might begin with St. Catharines at approximately 100,000 people and descend to Shawinigan with some 30,500 people. Urban-rural might include Brandon at 30,000 as well as Prince George at 25,000, Rimouski at 20,700, Prince Rupert at 15,000, Asbestos and Flin Flon at slightly over 10,000.

The number of stations in each of the above categories obviously differs considerably, with metropolitan markets numbering about 10, major urban markets about 10, urban markets about 25, urban-rural markets about 70, with the remainder in the country and town category except for those in frontier areas.

Attached to this paper is a copy of the Financial Post tabulation of "The Canadian People and their Markets" by urban areas.

Particular Conditions

Particular conditions may have to do with any number of special circumstances including programming obligations which may go beyond the requirements defined in general regulations, whether these be designed for all stations or for certain classes of stations. In many instances, where substantial costs would have to be incurred to meet particular conditions to be imposed, a detailed inquiry into revenues and their disposition, and into the economic potentials of markets, will be mandatory. The inquiry into revenues and their disposition will require the exercise of the right of inquiry in ways the BBG has rarely if ever, used in the private or public sectors.

Any effort to apply particular conditions to individual stations or networks of the CBC will require an even more exacting inquiry, as well as a degree of mutual confidence which has not hitherto existed between the regulatory authority and the Corporation.

Particular conditions in the educational field involve even more complex problems since not only one parliament, but 11 legislatures may be directly concerned.

The above comments deal primarily with market factors and available revenues, but it is quite clear that particular conditions may involve as well an equally detailed probing into demographic and cultural factors.

Designation of license classes

The license classifications to be established may be designated in different ways. It is clear that given the number of variables, comparatively few licenses will be applicable to exactly parallel situations. Some means of designating the variables will be necessary.

Wherever possible, particularly where computer use may be found necessary, every effort should be made to seek compatibility with classifications established, or to be established, by the Department of Transport, Telecommunications Branch, and other governmental agencies involved in the planned use of communications systems. The methods need not be identical since the systems may serve different functions, but they should be readily translatable when techniques and functions merge.

The present inquiry into the establishment of a Management Information Service, as well as the report of the Consultative Committee on Programming, should be helpful in arriving at a satisfactory set of symbols.

Ross McLean.
February 12, 1968.

WORKING PAPER
ON CONDITIONS OF LICENCE

There exists a very close relationship between conditions of licence and information obtained on licence applications. In an oversimplified description, an applicant must submit his "promises of performance". If the applications are approved, these promises become part of the "conditions of licence". It thus follows that licence applications must contain conditions of licence.

However, there is not a one-to-one relationship between the data elements of the condition of licence and the data elements received on applications, for example, performance point minimums are developed by the Board; they are not submitted on an application. It follows that there will be information re promises of performance submitted by the applicant, and there will also be information re conditions of licence provided by the Board.

Furthermore, there is also the category of supporting information which does not constitute a condition of licence, but which is useful in the evaluation of an application. It is expected that this supporting information will be provided in part by the Board, and in part by the applicant.

Finally, the degree of information varies by type of application. Thus it is to be expected that there will be different demands for information according as the applications use in initial licencing, modification or change of facilities, or licence renewal. To summarize, Work Group II must identify:

- a) Supporting information to be provided by the applicant for the different types of applications.
- b) Supporting information to be provided by the Board/MIS for the different types of applications.
- c) Conditions of licence to be imposed directly by the Board for the
- d) Promises of performance to be provided by the applicant for the

In doing so, we shall proceed in a sequential manner in which we first treat general types of information, and then the data elements under each type.

With respect to general types of information, the following pages represent the initial conclusions of the work group.

Information Pertaining to Licencing

Programme Balance: Programme Balance pertains to the distribution by category of hours broadcast. It is a condition of licence which applies to AM, FM and TV and is tailored to a given station. Initial information about programme balance must be furnished by the applicant, hence there is a need for this information on licence applications. However, with respect to modifications (changes of facilities or relicence,) one must consider that the actual programme balance is available through the MIS. Therefore, if the applicant does not intend to change his program balance, there is no need to request information which is available In these latter two cases, it is suggested that the actual programme balance be made available to the Board for review. As a side note, if the station

wishes to change its programme balance (i.e. condition of licence), it is suggested that he be required to submit the proposed balance on a separate application.

Point System Minimums: The Consultative Committee on Programming recommends the adoption of a performance evaluation system to which the establishment of minimum points is basic. These minimum point levels apply only to TV and are general i.e., the logic applies equally to all stations. The Board is responsible for all information about minimum point levels at the time of initial application, modification, and relicencing. The MIS will provide supporting information for the latter two operations.

Quantity of Commercial Time: There are legal constraints on the amount of broadcast time allocated to commercial messages. As such they constitute a general condition of licence which applies to AM, FM and TV. As is the case for point minimums, the Board is responsible for establishing these constraints. In the same manner, the MIS will provide information about commercial activity during the operational life of the station.

Scheduling of Commercials: The previous condition of licence pertains to amount of commercial time. It has been suggested that there be constraints on the scheduling of commercials. For example, twelve minutes of commercial minutes per hour is unacceptable in the form of seventy-two announcements of ten seconds each. From the other extreme, one twelve minute commercial may also be unacceptable.

It is then proposed that scheduling of commercials be considered as a general condition of licence which applies to AM, FM and TV. It would be the responsibility of the Board to identify unsatisfactory commercial scheduling; the MIS would provide operational commercial scheduling information.

Origin of Commercials: It has been proposed that the origin of commercials be subject to a general condition of licence as is the case with non-commercial programming. Assuming that this condition of licence would contribute to the "economic fabric", there is some question pertaining to enforcement. Briefly, the origin of every commercial would have to be identified. While this may require only a check mark on the commercial log, the volume of commercials require that the broadcaster make this identification. The result would be a daily or quarterly compilation of commercial origins containing a large admixture of guesses. Furthermore, accrued benefit seems to favour the minority of companies engaged in commercial production.

With some reservations then, it is proposed that origin of commercials be considered as a general condition of licence applying to AM, FM and TV. The Board would develop appropriate minimum levels; the MIS would provide commercial origin information.

The mechanism for testing the validity of commercial origin as a condition of licence can be made available. In a word, origin of production has been defined as a Mark III data element, i.e., for research and analysis. Since this factor has already been deemed suitable for research, it is suggested that its appropriateness as a condition of licence be included as one of the terms of reference of the study.

Network Affiliation: This is a tailored condition of licence which permits affiliation and fixes the number of hours of optional programming. It applies to AM, FM and TV. The applicant supplies information on the initial application; the MIS provides this information afterward.

Reporting: Every station is required generally to complete and submit commercial logs, change notices, questionnaires, etc... The degree of compliance is provided by the MIS.

Local Production: It is proposed that local production minimums to be a tailored condition of licence applying to AM, FM and TV. The initial information would be supplied by the applicant. The actual amount of local production over time would be provided by the MIS.

Hours of Broadcast: A tailored condition of licence applying to AM, FM and TV. Initial information is supplied by the applicant; feedback by the MIS.

Day/Night Power: A tailored condition of licence applying to AM, FM and TV. Initial information is supplied by the applicant. Since this data is constant, there is no need for feedback. Adherence to this condition of licence will probably be checked through DOT monitoring.

Ownership Requirements: A general condition of licence applying to AM, FM and TV. Initial information provided by the applicant; feedback through the MIS.

Public Service Announcements: Assuming satisfactory definition, it is proposed that minimum levels of public service announcements be made a general condition of licence, applying to AM, FM and TV. Initial information would be provided by the applicant; feedback through the MIS.

Technical Requirements: DOT

Language Programming: It is suggested that minimum levels of non-primary language programming be made a tailored condition of licence applying to AM, FM and TV. Initial information would be provided by the applicant; feedback through the MIS.

Separate hours of Programming: This is a general condition of licence which applies to FM only. Initial information is supplied by the Board; feedback is through the MIS.

Statuatory Obligations: General condition of licence applying to AM, FM and TV. Obligations are established by the Board; infractions provided by MIS.

Character of Advertising: General condition of licence applying to AM, FM and TV. Initial policy issued by the Board; feedback provided through monitoring.

Use of Subsidiary Communications: A tailored condition of licence which applies to FM only. While it is not properly defined, it appears that some restriction on the use of subsidiary communications may become necessary. As a start, it is suggested that the stations involved identify the use made of this capability. There is no known operational feedback system which currently reports on the use made of subsidiary communications.

A summary of conditions of licence covered thus far appears on the following page.

With respect to supporting information to be provided by the applicant, the general types of programme related information required fall in the following categories.

Stations' own Nationale: A prose description of the intentions and plans of the broadcaster in terms of programming use of local talent, community service, etc...

Media Mix: A description of operating media in the area to be served.

Context: A description of the market environment in which the station is to operate.

CONDITIONS OF LICENCE

Type of Information	Gen- eral	Tail- ored	AM	FM	TV	CATV
Programme Balance		X	X	X	X	
Point System Minimums	X				X	
Quantity of Commercial Time	X		X	X	X	
Scheduling of Commercials	X		X	X	X	
Origin of Commercials	X		X	X	X	
Network Affiliation		X	X	X	X	
Reporting	X		X	X	X	X
Local Production		X	X	X	X	?
Hours of Broadcast		X	X	X	X	X
Day-Night Power	X		X	X	X	
Ownership Requirements	X		X	X	X	X
Public Service Announcements	X		X	X	X	?
Technical Requirements			X	X	X	
Language Programming		X	X	X	X	?
Separate hours of Programming	X			X		
Statutory Obligations	X		X	X	X	
Character of Advertising	X		X	X	X	
Use of Subsidiary Communications		X		X		

DOT

7. Application Data Elements

The previous section deals with conditions of licence. Related to this are the data elements which must be provided either by the Board, the applicant, or the MIS. The following page lists types of data elements for both conditions of licence and supporting information. Checks under application summarizes that information to be filed on the application.

APPLICATION DATA ELEMENTS

Type of Information	NKI	NKII	NKIII	AM	FM	TV	CATV	Appli- ca- tion	Feed- back	Board
Program Balance				X	X	X				
Content Categories	X			X	X	X		X	X	
Hours by Category	X			X	X	X		X	X	
Point System Minimums	X			X	X	X			X	X
Quantity of Commercial Time	X			X	X	X			X	X
Scheduling of Commercials	X								X	X
Origin of Commercials				X	X	X			X	X
Network Affiliation	X			X	X	X		X	X	
Reporting	X			X	X	X			X	X
Local Production	X			X	X	X		X	X	
Hours of Broadcast	X			X	X	X		X	X	
Day-Night Power	X			X	X	X		X	X	
Ownership Requirements	X			X	X	X	X	X	X	
Public Service Announcements	X			X	X	X		X	X	
Technical Requirements				Dept. of Transport.						
Language Programming	X			X	X	X		X	X	
Separate hours of Programming	X				X				X	X
Statutory Obligations	X			X	X	X			X	X
Character of Advertising				X	X	X			*	X Mtr! ^A
Use of Subsidiary Communications	X				X					X
Stations own rationale				X	X	X	X		X	
Media Mix				X	X	X	X		X	
Context				X	X	X	X		X	

^A Monitoring

8. Things to do

It is necessary to review the programme data elements recommended for storage in the data bank. Any new requirements should be documented.

It is necessary to review the proposed conditions of licence, and to identify the data elements required to support such conditions.

It is suggested that the radio questionnaire be modified.

With respect to Mark III data elements, although there is no immediate need to define the feedback media, someone should assume the responsibility of finding appropriate alternatives.

Finally, there is an absence of information pertaining to CATV. If the new bill does provide jurisdiction in this area, a CATV "package" is required. This package must contain a general policy statement concerning control and orientation of CATV, the development of forms and procedures to provide initial information, and the development of a feedback system to cover finance, ownership, programming, or whatever is desired. At this point in time it is suggested that an official "worrier" be named.

M.I.S. WORK GROUP

February 1968

WORKING PAPER ON
PRIME TIME PROGRAMMING

42

Ensuring "Choice"

"What the public wants and what it has the right to get is the freedom to choose from the widest possible range of programme matter. Anything less than that is deprivation."

... Pilkington Committee Report, London, 1960.

The primary purpose of television legislation in Canada appears to be to ensure a considerable percentage of Canadian production in the face of overwhelming American influence.

In fact, the principal concern of the BBG has been the economic welfare of private stations. Attempts to apply percentage Canadian Content requirements have been practically unsuccessful. The three hours most watched (7.30 to 10.30 PM each evening) contain practically no Canadian material, and are almost exclusively devoted to imported light entertainment from the United States. Thus the majority of viewers, who watch only in those hours, see neither Canadian programs, nor have any choice other than American light entertainment.

In some cities, the CBC provides some choice other than American light entertainment. However, as Fowler points out (p.19) "Many studies have shown that an audience develops

listening habits toward its preferred station. People become faithful to a certain station, if only passively. The faithful listener should have the opportunity to be put in contact with a variety of programs."

Firestone has examined the economic future of advertising and broadcasting in this country over the next five and ten years. If his rosy forecasts are sound, "The key problem facing the broadcasting industry as a whole is how to expand the supply of air time to meet the tremendous growth of demand for broadcasting commercials coming from business, governments, and other non-profit institutions in Canada." (Firestone: conclusions, P. 307).

With the economic future of the stations becoming of less concern, the CRTC could turn its primary emphasis to ensuring a greater measure of choice for a greater number of viewers. The purpose of this paper is to explore a direction which may increase this choice.

Choice may be increased by increasing the number of channels available to the viewer, extending cablevision via microwave to cities beyond the range of American channels, opening up UHF, and encouraging multi-channel or multi-choice operations which may use computer distribution to permit demand broadcasting.

These long-range developments may improve the choice of the viewer, but they do not guarantee that prime-time will include other than American Light Entertainment.

While television broadcasting in Canada is limited to one or two channels, over the next few years, the B.B.G. could widen the choice of the largest number of viewers by demanding that each station broadcast a more varied program between the hours of 7.30 and 10.30 PM.

Our Canadian Content regulations are, in effect, an attempt to limit the amount of American programming on Canadian stations. In addition to being well-produced, these programs are generally available to the Canadian broadcaster for a tiny percentage of their actual cost. Though a number of American network programs offer an effective alternative to Light Entertainment, and provide a window to the world, our Canadian Content regulations have served to keep these programs out, as at present they could only be included at the expense of the Light Entertainment programs. Similarly, these regulations have practically excluded prestige programming from abroad, or at the very least have failed to encourage it.

Nor has our system of content regulation encouraged the broadcaster to include programs of regional or local interest at a time convenient to the largest possible audience.

This is almost as true of the National Broadcasting system as of the private stations. Most viewers see little or nothing of the world, little or nothing of their country, little or nothing of their region and locality on Television.

If during the twenty-one hours of prime time, each station were required to show three hours minimum of "awareness" programming (to use Pat Watson's phrase), and this were to be evenly divided into three groups: National, International, and Regional, then the average viewer, who watches only in prime time, would have his choice effectively increased. The formula is a relatively simple one, easy to understand, and not too difficult, perhaps, to enforce, as we could probably count on the local press and pressure groups to evaluate the performance of individual stations across the country.

By 'international' programming, we might include any prestige or awareness programs from off the continent, as well as American or Canadian programs on international subjects. Further, we could demand that a portion of this International programming be produced from a Canadian viewpoint or by Canadian crews.

'National' programming would include shows of the "Seven Days" or "W5" variety, as well as such programs as "Telescope" or "News Magazine" or "Festival". Further, if we are to develop a broadcasting service that is "basically

Canadian in content and character" (section 10 of the 1958 Broadcasting Act), and avoid the devastating brain drain of 'colonial' broadcasting from Toronto or Montreal, then a proportionate amount of National Awareness programming should originate from or describe the other regions of Canada, and especially the 'other language'.

Both the International and National requirements could be fulfilled by the CBC or CTV network, although neither does so at present. The 'Regional' programming requirement would place greater demands on the broadcaster. He would be responsible for seeing that the region served by his antenna was represented in his prime time programming, for a minimum of one hour per week.

If such a formula were adopted, then the broadcaster could be freed from other 'Canadian content' requirements.

As the economy of broadcasting improves, the quantity of this three-way awareness programming in prime time could be increased.

We would have to lay down no complex formulae about production costs or entertainment values. The broadcaster would be forced to do his best to keep his prime time audience. The economics of broadcasting would be working on behalf of the viewer.

On the other hand, the formula has certain limitations. The private station operator would probably schedule his three hours per week in the same time slot as the CBC had chosen for 'awareness' programming, in order to tempt his faithful listener not to change channels. Thus in a two-station community there would only be three hours of prestige programming open to him, rather than six. Nevertheless, this is three hours more than most viewers have available to them at present. There would be great pressure on the BBG to accept "Paris Music Hall" or "The Avengers" as International Awareness programming. Partly we will have to depend on local community pressure to see that each of these three hours, and that each of the fifty-two weeks, does contain a rich and varied picture of the world, the nation and the region in which we live.

Robert Russel
Montreal
30 April 1967

MEMORANDUM

Principles and interpretation - Canadian content regulations

As I recall our discussions at the program committee meeting in Toronto last week I am expected to provide some notes related to the application and interpretation of the Canadian content regulation in television.

To begin with, my comments were triggered by the suggestion that the Canadian content regulation is directed primarily to the maintenance of a particular political entity or establishment, and that its effect is chauvinistic. It is my view that a Committee on Programming which is concerned with making recommendations likely to be valid during the next five years, as well as anticipating future developments, must begin with certain assumptions, and one assumption necessary to a useful contribution is that Canada will continue as a political entity for at least five years, however hazardous such an assumption may be in the kind of world we live in.

Both the terms of the Canadian content regulation and the manner of its administration have been misunderstood, partly because, although the terms of the regulations have not been changed, the Board has interpreted them in ways which differ from the strict application of the text, and partly because the Board has not made a sufficient effort to clarify the application of Canadian content regulations in its public announcements.

The regulations have often been interpreted as being restrictive in terms of theme or limited in terms of territory. The charge has frequently been made that they are essentially chauvinist and exclusive, and that their effect is deliberately hostile to the development of a sense of

common interest with other countries and the growth of international cooperation. The essential purpose of the Canadian content regulation is to secure an opportunity for expression for Canadians in a wide range of creative fields and in scientific and technical areas.

The overwhelming strength and production potential of the American communications media, particularly in radio and television, and in film, and their aggressive distribution organizations make it relatively easy for Canadian users of programs in these media to secure them from non-Canadian sources at modest prices. The inevitable result is a widespread presentation especially of American interests and specifically American concepts and attitudes. These programs cannot be expected to represent Canadian interests or attitudes.

The essential element in the application of the Canadian content regulation is that Canadian content means the presentation of programs in which Canadians have participated in some measure. Normally, it has meant the participation of Canadians in the production process both on and off camera, whether as performers, writers or technicians.

The particular clause in the Canadian content regulations which has presented the greatest difficulty has been Section 6(4)(f) which defines as Canadian content "broadcasts of programs featuring special events outside Canada and of general interest to Canadians". Mentioned specifically when the Canadian content regulation was promulgated was the World Series (baseball) event annually in the United States. Claims to equivalent general interest have been made on behalf of a good many other sporting as well as other events, but because of the difficulty of arriving at any valid criterion for "general interest" the Board has generally rejected such claims.

On the other hand, certain major events in other countries in which Canadians have not directly participated, except perhaps in a representative capacity, have been accorded Canadian content recognition under Section 4(c) or 4 (d), (news and news commentaries) principally on the grounds that the events themselves were of such importance in a worldwide sense as to affect Canadian interests. News broadcasts are considered Canadian, whatever the source may be, on the grounds that Canadians have an obligation to know what is going on elsewhere. Examples of programs of this kind are the President's State of the Union address annually in the United States, which outlines the American position in ways which profoundly affect Canadian interests, the funeral cortege of President Kennedy, and various public statements or presentations at or by the United Nations.

Insofar as United Nations activities are concerned, they have been, when presented by United Nations organizations or authorities, considered activities in which Canadians participate as citizens of a member state.

Another dilution of the "chauvinistic" purpose of the Canadian content regulation is illustrated by the manner in which Section 6(6) of the regulation has been interpreted. The Board has waived the Canadian content limitation on programs -- or series of programs -- presented under formal agreements entered into between "recognized" educational bodies and broadcasting stations or networks. The principle upon which this has been done has been a recognition of the primacy of the educational purpose, and on the recogni-

nition as well that adequate Canadian produced materials are not available. Among the "recognized educational bodies" which have taken advantage of this opportunity have been Provincial Departments of Education, School Boards, Universities, Adult Education Associations, in all parts of Canada and among television stations and networks, C.B.C., C.T.V., CFCN-TV (Calgary), CJOH-TV (Ottawa), CJON-TV (St. John's), CHCH-TV (Hamilton), CFPL-TV (London), CKLW-TV (Windsor), CFCF-TV (Montreal), CJCH-TV (Halifax), CFCM-TV (Quebec). The programs presented have been presumed to serve the Canadian "interests", and the broadcast time employed has been considered "Canadian" content.

There is a vague kind of internationalism prevalent, particularly among those who have not shared in international administration, which implies that an expression of national interest is necessarily hostile to the development of international collaboration. This appears to me to be a naïve notion which practical experience of international conferences, or participation in international administration on a wide scale, soon dispels. All the shoving and pushing--or should we call it competition--common in national affairs is met with increased force in the international field. The aggressive pursuit, for example, of specifically American, or Soviet, or British, or French, interests, or the particular interests of their nationals in international organizations, has profoundly affected the development of international agencies and often enough threatened the interests and conscience of all other members of the international community. Unless the interests and conscience of other countries, in a creative sense as well as in all other senses, are sufficiently articulate through opportunities which they themselves seek and create, their interests as nations and the interests of their nationals as persons are threatened and often destroyed.

Some discussion took place at the meeting about the implications of "orientation" in the first major program category used by the Board. At the meeting in Toronto I said that I could not understand how, given the circumstances of human life, from birth onwards, one could expect any kind of orderly collaboration among members of the same community or of different communities without some measure of direction or orientation, and that if this were to be considered propaganda, then it was an essential part of the life of a person living in association with others. I finally agreed, incidentally, that I was quite prepared to consider orientation in this sense to be essentially "information" and that the word "orientation" might be eliminated from the description of this major programming category without changing its meaning.

Ross McLean,
May 1, 1967

MEMORANDUM
TO PROFILE WRITERS

August 1967.

To assist you in the challenging task of drawing the "profile" of a broadcasting station, I want to offer a few notes for your general guidance. At the outset let it be clear that we want to give you the greatest possible freedom to observe, listen, meet and talk with people and write up your report in your own fashion. What follows, far from putting you in a straitjacket, is intended to indicate the main areas to be covered and certain approaches that you should find it useful to pursue. These are matters which, if dealt with in all the profile studies, will make a certain amount of comparison between profiles possible. This, evidently, would be extremely useful.

What follow are broad lines of approach to your study. As you become involved in the workings of the station and the community which you are examining, other areas and other approaches may suggest themselves, based on your own experience, or on the special circumstances of the station. We expect you to proceed in a way that will result in a station profile which tells the story as you find it.

Programming

You will be provided with a copy of the schedule for the station for the week of your observation. You will also examine the schedule as it appears in the local newspaper(s), in weekend entertainment sections and in TV Guide. The first broad division will be between network and other programs brought in from outside, and local programs. A network station usually has some individual discretion in deciding what material from outside it will use, and at what time.

This brings us for the first time to the question of stereotype and innovation, a dichotomy that will bear examination at many points throughout the study. To what extent do those responsible for the program schedule accept what is offered at the times offered, and to what extent do they vary the pattern to better suit their own concept of what their schedule should be? Such decisions could have their basis in the image of the station they are trying to project, and the type of service they wish to offer to the audience. Based on the media pattern of the community, those in charge of the station may try to provide a program schedule of general appeal, or one which appeals more specifically to certain groups within their contour area.

In this study, much attention will naturally be focussed on local production. You will note times at which local productions are scheduled. Also, within the broad categories of (1) Information and Orientation; (2) Entertainment; (3) Arts, Letters

and Science; and (4) Sports, you will note the subject matter of local productions. As a kind of dictionary of terms, your kit also contains a detailed list of the 14 program types adopted by the BBG under the four general headings just mentioned.

I might mention that statistics are derived from the station logs on the proportion of time devoted to the various types of program, both on the networks and locally. But, here again, the object of the profile is to get the impression of an observer on the types of local programs available and the distribution of local productions among the range of possible subjects and categories. You may consider that the range and variety of subjects dealt with is excellent. You may consider that, in certain areas, there is little or nothing available and the audience is being starved or under nourished.

As important as the subject matter may be the style and form of the broadcast. Here again, you will be looking for any element of originality, of innovation. Does the program have a special, distinctive style, or is it a carbon copy of the same type of show as seen on every other station?

Closely related to the question of style and of freshness of approach, will be the on-air-personalities. To begin with, who has a chance to perform, and who is excluded? Access to microphone and TV camera cannot be available for all. Somewhere within

the structure of the station, someone makes the decisions, selects the station staff, decides what outside talent will be employed. Among the talent, certain production groups may form. You will want to try to discover what opportunities there are for new people, new ideas, new production groups.

Much will depend on the amount of money available for local programming. You will want to learn what you can about budgets available for local programs and the relationship between these budgets, the prosperity of the station and the size and wealth of its community.

Affecting local production will be the matter of the technical facilities available. Without attempting to become a one-week expert on the subject, you will want to make some estimate of the amount and quality of the technical facilities and personnel, and the extent to which use is made of what is available.

You will also be looking for evidences of any audience response to the station's broadcast schedule, and in particular to local productions. In addition to the evidence which shows up in audience ratings, to what extent does the station get direct response in form of letters and phone calls?

Management

Ownership and management may be overlapping, or relatively separated. Somewhere, within the structure of the station, certain key decisions are made about who will be hired, what the program schedule will be, how much money will be spent on local production, what technical budgets will be. Obviously, many key decisions will be based on financial considerations.

You will be looking for the decision-makers, and based on your study of the station's output you will try to decide to what extent decisions tend to encourage innovation. Or, do decisions tend to discourage any possibility of innovation, in a desire to do things in the established, familiar, safe way.

Obviously, since much depends on people, you will want to know about the personnel policies of the station. How does it go about recruiting and training its staff, and what are the qualifications and qualities it looks for? Once hired, how much freedom do members of the staff have to try out new program ideas, styles, formats, techniques. There is also the matter of trade unions, and their possible influence on programs. To what extent is outside talent employed, and in what manner?

The broadcast station makes a certain impact on the community both through its programs, and through its non-broadcasting role

as an important body in the community. You may be able to form an estimate of the image which the station is trying to project, and the actual image of the station which, in general, prevails in the community.

Every station sets out to provide a service to the community. There are no established yardsticks for measuring this important factor. But no doubt you can locate certain examples, certain evidence, certain expressed views which will tell us something important about the quality, range and possible uniqueness of the services which the station provides to its public.

The success of a station may be measured by its conscientious effort to give freedom of expression to all viable viewpoints within the community. It may do this, and try to go a step further by looking into the future and providing some kind of a lead in coping with the problems of future growth and development. In our dynamic society we are in the situation described by the Queen in Alice : it is necessary to move quickly just to stand in the same place, even more quickly to make any progress. You will gain an impression of whether the station is moving with the times, and offering a dynamic service which helps the community to keep pace with this rapidly changing world.

Obviously, the whole job cannot be done by a broadcasting station. It is one of many social organizations in the community, each of which has an important contribution to make. But you will

make some estimate of the quality of the station's contribution to the life of the community, and the extent to which this justifies the privilege of a licence to broadcast which the station has been accorded.

Technical

While recognizing that you lay no claim to being a technical expert, let me again mention briefly the technical side of the station's operation. You will no doubt have an opportunity to look at studios, microphones, cameras, lighting, color facilities, mobile units. A station may make a minimum of equipment go a long way through ingenuity on the part of the technical and program personnel. Or, it may have an elaborate plant that is a showpiece for the visitor to the studios, but not particularly for the audience. Both facts need to be considered : equipment and utilization. Here again you will be looking for examples of innovation, the opportunity for the creative spark to perform its special kind of magic.

By observation and in talking with others you will get some idea of the quality of the picture which the station transmits, and how smooth or bumpy is the flow of programs onto the screen. There may be interference with the signal that is beyond the control of the station; this too is something to be taken into account. You are not likely to have the opportunity to travel outside the station's hometown, but perhaps you can gather some information on the station's reach, both through its main transmitter and through any rebroadcasting transmitters

which it operates.

Finally

In these notes it is only possible to provide you with a few general guidelines for your study and for your profile writing. The notes have been put under the three main headings of Programming, Management and Technical but obviously many other headings and sub-headings are possible.

You will have noted a prevailing interest in the various aspects of Service to the Community, and in the presence or absence of Innovation. All of this is by way of suggestion, and I hope that it will provide a helpful starting point. Above all, let me encourage you to make full use of the freedom of inquiry and the freedom of expression which are underlying conditions of this unique experiment in which we seek to improve our understanding of how broadcasting operates in our society, through the drawing of a series of station profiles.

Good luck in your assignment!

Pierre Juneau,
Vice-Chairman, BBG

LETTER TO MONITORS

(SAMPLE)

September 1st, 1967.

Miss Pat Carney,
Vancouver Sun,
Vancouver, B.C.

Dear Miss Carney:

I want to begin by thanking you sincerely for taking on the assignment of writing the profile of a broadcasting station. It is an unusual task, one which I do not believe has been attempted before in this country. In our view, profiles of a representative group of broadcasting stations will help the Board to better understand the local problems which each station faces, and eventually to assess the stations' performances more realistically. The report which you write could be of great help to the Board of Broadcast Governors in its efforts to constantly improve the standards of broadcasting in Canada.

Perhaps I can help by providing you with a few guide-lines, but in doing so I want to emphasize that it is our strong wish to allow you all possible freedom to gather information and write the report in your own way, in your own style. At the same time it is important that all the reports follow somewhat general patterns in order to make it possible to compare the findings of the various reports.

In asking you to describe in your own personal way a week of programming by a station, I would emphasize that what we are looking for are new criteria, perhaps less formal and less statistical than the information we now receive. Most emphatically this is not intended as an enquiry with the object of levelling criticisms or passing judgments. Naturally, we want to know about what appeals to you, and what does not suit your taste. But what we are seeking to do is to break through the limitations of the present criteria and try to articulate more comprehensive and sensitive criteria to assess broadcasting.

We are asking you to write a profile from the point of view of an interested observer, and at no time should you act in any way or convey the impression that you are an official investigator charged with the responsibility to pass judgment on the station's performance.

Certainly one of the key indicators you will be looking for is the balance between stereotype and innovation, a dichotomy that will bear examination at many points throughout the study. To what extent are schedules and programs predictable, and to what extent are elements of novelty and variety introduced to give a station a character that distinguishes it from the run-of-the-mill?

After these many qualifications, let me offer these few suggestions:

During the first week which you will devote to monitoring the output of the station, look and listen as much as possible. Naturally, there will be more interest for you in programs originated by the station itself. Many of its network and packaged programs you will already be familiar with, and you may take time out for a breather, and to wander about the town talking to people.

We have written to each station telling them about this profile project, and asking their cooperation. You will no doubt drop in to the station and talk with some of the personnel. This is by no means a probe or investigation; far from it. We want you to find out about how the station operates in its efforts to serve the community. Talks with station staff should reflect a spirit of goodwill and of objective inquiry.

We want your personal description of the dynamics of the station, of how it operates in the community and of the extent to which there is interaction between the station and the people of the community.

You might have a look at the station's Scrap Book, and have them tell you some of the success stories of their operation. From the newspapers and the public you will learn more about some of the station's special projects, those that worked out well and those that didn't.

Most interesting will be examples of innovation, of new ideas and new departures, new experiments. A new type of program, a new personality, a new community activity. New departures do not happen too often, but their presence or absence is worth noting.

Whether programs are presented in a formal way, or in a casual manner may tell you something about the station and its rapport with its audiences.

We would like to know how you respond to the staff announcers and other station on-air personnel, and to any non-staff performers who

appear on programs, as entertainers or as interviewees.

Perhaps you could describe what you consider to be the distinctive "style" or "personality" of the station, and what you consider to be its distinctive characteristics.

For the local station, with no network affiliation, it would be interesting to note any exchange of programs with other stations, and any programs, apart from newscasts, which bring the listeners in touch with the rest of Canada and of the world.

These few notes are intended as suggestions only. They are not questions to which we seek specific answers. They are areas which you may wish to explore as part of your research. Once you have completed your observations, these notes may be of some help in organizing your report.

As for length, we will be looking for a report of between 10,000 and 15,000 words (roughly 30 to 50 pages, double-spaced). It is of urgent importance that these reports be in our hands not later than September 30, 1967. If you should run into any unforeseen delay, please advise us by telephone or wire.

The file of background material I am sending along with this letter should be treated as privileged information.

You will also be receiving direct from our Administrative Office a copy of a contract covering the assignment, to be signed by you. Also, information on the arrangements covering the payment of fees, and of expenses where these apply. If you have any questions, I suggest that you contact me at the Board of Broadcast Governors, 48 Rideau Street, Ottawa. (Telephone 996-2340). I will do my best to supply you with the answers.

Once again, my sincere thanks for your help with this project, and the best of luck with your assignment.

Sincerely,

Rodrigue B. Chiasson,
Secretary,
Consultative Committee on
Programming.

RBC/ss

LETTRE AUX OBSERVATEURS
(SPECIMEN)

le 5 septembre 1967.

M. Gilles Ste-Marie,
5140, rue Notre-Dame-de-Grâce,
Montréal, (P.Q.)

Cher monsieur Ste-Marie,

Je tiens d'abord à vous remercier d'avoir accepté de produire pour nous un profile du poste CFTO de Toronto.

Comme je vous l'ai dit dans ma première lettre, ce projet a pour objet d'élargir la base de nos critères d'évaluation de performance. Jusqu'à maintenant, des critères parfois trop abstraits nous ont empêchés de discerner ces aspects de l'activité des postes qui débordent les cadres de l'analyse purement statistique. L'évolution des formes expressives sous la poussée des communications électroniques échappe à ces critères objectifs d'ailleurs établis dans une optique plutôt littéraire qu'audio-visuelle.

Nous sommes donc à la recherche des éléments dynamiques de l'activité des postes. La tâche que vous entreprenez n'a pas pour but de produire un jugement critique mais plutôt une description de ces éléments de performance susceptibles d'indiquer des critères qui correspondent mieux à la réalité de la radiodiffusion contemporaine. On peut noter à cet effet que la nature même de cette étude a au moins un bon côté en ce qu'elle vous permet d'éviter, dans vos rapports avec les administrateurs et employés du poste, les attitudes de l'enquêteur officiel.

Puisque la période d'observation ne dure qu'une semaine, il n'est pas inutile de bien situer l'objet de l'étude. Il ne s'agit pas de tenter en si peu de temps une enquête de type sociologique classique : effets de la programmation sur les auditoires, statistiques, etc. Nous estimons plutôt qu'une description des faits saillants de l'activité d'un poste (comme on le ferait pour les monuments d'une fouille archéologique) réduit à des dimensions plus réalistes l'aire d'observation.

...

Dans cet esprit de description des faits saillants--que signalent des effets de succès ou même d'insuccès--nous suggérons trois catégories principales d'observation que nous vous recommandons de lire, bien sûr, mais dont nous espérons qu'elles n'entraveront pas le caractère personnel de votre étude. Peut-être seront-elles utiles au moment de la rédaction de votre profile comme aide-mémoire et comme cadre général.

1. L'IMAGE DU POSTE -

Par une étude des documents extérieurs aux émissions (scrap-book du poste; presse locale, auto-publicité) on peut dégager une image du poste, de ses vedettes et de ses leaders qui indique sa "personnalité" et donne une idée de son "style" particulier. Ces documents vous permettront peut-être aussi de vous faire une idée de l'efficacité des communications du poste, de ses rapports avec l'auditoire. Evidemment, des entretiens avec les administrateurs et les employés du poste, aussi bien qu'avec certains téléspectateurs, vous aideront à vérifier ces premières impressions. Nous estimons qu'étant sensibilisé à l'image du poste, votre observation de sa programmation--qui d'ailleurs occupera forcément la plus grande partie de votre temps--sera d'autant mieux préparée.

2. BALANCE INNOVATION-STÉRÉOTYPE -

Les impératifs de production massive dans les media engendrent des routines expressives, administratives et techniques qui se reflètent dans l'ensemble des programmations. Dans une recherche des éléments dynamiques de l'activité d'un poste, les exemples les plus intéressants seront par conséquent les faits d'innovation. Ce sont ces faits d'innovation expressive au niveau des programmes, des styles, des vedettes; d'innovation administrative (emploi et affectation du personnel, relations publiques, activités dans d'autres media, etc.); d'innovations techniques (mobilité de l'équipement, stations de rediffusion, etc.) qui révéleront l'aspect dynamique de l'activité d'un poste et la place qu'il occupe auprès de son auditoire.

3. BALANCE COMMUNICATION FORMALISÉE - COMMUNICATION "FAMILIÈRE" -

Enfin, comme mesure de la distance d'un poste par rapport à son auditoire et comme indice de sa "personnalité", il serait peut-être révélateur d'établir la balance "communication formalisée - communication familiale". A cet effet, on pourrait noter l'exploitation du langage populaire, l'improvisation, l'absence de décor ou, inversement, le langage contrôlé, les messages et les présentations spécialisées.

Ce sont là quelques indications d'ordre général dont l'intention est avant tout d'amorcer le projet. Vous découvrirez sans doute, dans le feu de l'affaire, d'autres catégories, d'autres concepts que ceux-là. Je tiens à répéter que ce projet est avant tout un essai personnel. Par conséquent, nous ne voulons pas compromettre votre liberté d'action par des directives trop formelles.

Je vous envoie aussi un dossier renfermant toutes sortes de statistiques et de renseignements que vous trouverez peut-être utiles comme documents de recherche. Je pense que je dois vous avertir que certains des renseignements qu'il renferme sont de nature confidentielle.

Nous avons écrit aux responsables de CHLT pour les avertir de ce projet et solliciter leur collaboration. Vous aurez sans doute l'occasion de les rencontrer.

Vous vous posez sans doute des questions quant à la longueur et à la date de tombée du profile. Nous attendons un texte de 10,000 à 15,000 mots, soit de trente à quarante pages à double interligne, au plus tard le 30 septembre.

Vous recevrez de nos Services d'administration un contrat que l'on vous demande de signer et de retourner aussitôt. On y indique aussi les dispositions à prendre pour les voyages, les frais de pension, etc. Si tout n'était pas suffisamment clair, n'hésitez pas à communiquer avec moi au 996-2340, à Ottawa.

En vous souhaitant bonne chance, je vous prie d'agréer l'expression de mes meilleurs sentiments.

Votre tout dévoué,

Rodrigue R. Chiasson,
Secrétaire.

LETTER TO STATION OPERATORS

67

(SAMPLE)

48 Rideau Street,
Ottawa 2, Ontario.

August 18, 1967.

Mr. E. L Bushnell,
President,
CJOH-TV,
Ottawa, Ont.

Dear Mr. Bushnell:

As you are aware, the Board has lately named a Consultative Committee on Programming to assist it in devising improved ways of assessing the performance of broadcasting stations and the programme needs of the communities they serve.

As one way of examining these, we have arranged for a number of qualified persons to undertake a study of some fifteen representative radio and television stations, and have asked them to prepare a "profile" of the stations' efforts in programming and of their lively relationships with their audiences.

You will find, attached, a list of the stations, of which CJOH is one. We believe it represents the diverse and varied character of the Canadian broadcasting scene. Experienced broadcasters, journalists and writers have been chosen to write the profiles.

We have planned for Mr. Wilson Southam and Miss Sandra Sachs to visit your community for a week early in September. They will watch programs broadcast by your station, pay some attention to the competition, talk to everyday citizens and may, with your approval, talk to some members of your staff. They will then write their report in the form of a "station profile".

...

I am writing to let you know of this project first-hand and to invite your cooperation. Any aid or assistance you can give Mr. Southam and Miss Sachs will be appreciated. With my thanks.

Yours sincerely,

Andrew Stewart,
Chairman.

LETTER AUX GERANTS DE POSTES

69

(SPECIMEN)

48, rue Rideau,
Ottawa 2, Ontario.

Le 17 août 1967.

Monsieur M. Valiquette,
Gérant,
Poste de radio CBV,
Palais Montcalm,
Québec, (P.Q.)

Cher monsieur Valiquette,

Le Bureau des Gouverneurs de la radiodiffusion a décidé de faire exécuter, au début de septembre, un projet auquel je veux solliciter votre concours.

Nous avons demandé à des écrivains, à des journalistes et à des personnes du métier de produire des profiles d'une quinzaine de postes de radio et de télévision canadiens. Notre but est de prélever--par l'écoute ou l'observation intensive de ces postes, par des interviews avec leurs dirigeants, quelques-uns de leurs employés et certains de leurs auditeurs--les éléments dynamiques qui caractérisent leur activité. Conscients des limites de nos instruments d'évaluation et surtout, du caractère parfois abstrait des critères qui les inspirent, nous espérons que ces profiles, inspirés de la réalité et alimentés à la source, nous permettront de déterminer des critères plus souples et mieux adaptés à la radio-télédiffusion contemporaine. Nous estimons que c'est au contact direct avec les postes et leurs auditoires, double d'un effort de compréhension des conditions du milieu où ils diffusent, que nous réussirons dans l'avenir à mieux fonder nos évaluations de performance.

Nous avons demandé à MM. Jean-Paul Ladouceur et Tim Creery d'écouter les programmes de CBV et de vous rendre visite au début de septembre. J'espère que vous pourrez les recevoir. Je tiens à ajouter, en terminant, que ce projet n'a aucunement, dans notre esprit, le caractère d'une "enquête". C'est tout bonnement un projet de recherche visant à élargir la base de nos critères d'évaluation des performances. Nous avons choisi CBV et une quinzaine d'autres postes (dont j'attache la liste) estimant que c'est à l'écoute de leurs programmes, au contact de leurs personnels et leurs publics que nous découvrirons les caractéristiques de service que nous cherchons à définir.

Veuillez agréer, cher monsieur Valiquette, l'expression de
mes sentiments distingués.

Votre tout dévoué,

Pierre Juneau,
Vice-président.

WORKING PAPER ONPROFILE METHOD

In an attempt to arrive at a synthesis that would take into account certain areas of observation not covered by previous discussions on the profile of stations, André has worked out a proposal of method which, in his own terms, would be close to the ethnographer's methods of observation. Essentially, the method would cover the last 3 columns of Don's chart, that is, programming, impact and community needs. Incorporating many of the aims originally contained therein, André suggests a different methodological handle to come to grips with them.

Briefly, André suggests a descriptive method that would reduce the scope of what was shaping up to be an exhaustive inventory of all the human and physical elements involved. For three reasons:

1. Time.
2. Because the collection of such data would produce mostly static facts collated at one point in time (during the observer's week of inquiry) and forcibly fail to account for the dynamic elements of a station's performance over a period of time.

3. Because standard methods of sociological and economic inquiry are not suited to assess the essentially new phenomena such as the "shift" of the whole symbolic and formal base of our culture, brought about by the interaction of all the means of communication of information.

The proposition then, is to reduce the field of inquiry to an observation of the "outstanding facts" of the operation of a station over a period of time sufficiently long to support an evaluation. Taking as a general statement the fact that the perennial flux of messages produced and broadcast on TV and radio is a succession of banal stereotypes which are the products of technical, organizational and expressive routine, the "outstanding facts" then, are those that stand out (whether they be judged good or not from our standpoint).

Indicative of "outstanding facts" are their effects of success, failure, shock, surprise, admiration or censorship.

This can be established by interviews with critics, viewers and listeners and with the personnel of stations: managers, producers, announcers, technicians. Past experience has proved that interviews with the people involved will reveal unmistakeable concurrence and concordance of evidence about such "outstanding facts". Those "outstanding facts" or prominent features of a station's operation can be traced:

1. to factors of transformation which are: acts of innovation and decision, at all levels:

programming, management (financial & personnel),
technical, relations with the community;

2. to factors of control which may be studied in terms of personalities and micro-groups.

- I -

Having established the "outstanding facts" of a station's operation by interviews with the persons described above, the object of the exercise then would be to describe the performance of a station according to the conceptual guide-line of innovation and decision. (It may be useful to point out that innovation does not mean the mere production of novelties, but expresses also the concept of new departure, transformation, etc.)

With regard to programming, the observer would carry out his profile keeping in mind the various components of a station's programming: schedules, format, style, subjects, performers, crews. To give an idea of what might be "outstanding features" here are some random examples: It might be happenings or bits of programs that will forever set a new level of understanding or insight or simply break a barrier, establish a "first." The silicon-breasted girl on 7-Days, a decision that for the first time introduced bare breasts on Canadian TV, was a "first" that had to be

followed by more "exposure." (Sunday's bedroom film was a prolongation of the breasts, so to speak). To carry on with the 7-Days example, the phrase "hot seat", which meant the electric chair, now means to most of us a television form. (Perhaps the most significant aspect of innovation is that it produces or sets off imitation and copy. There are now hot seats everywhere: the young Liberals do it, sportcasters do it ... etc.) It may be the launching of a new star whose performance is a cause of scandal (LaPierre's tear). It may be acts of decision like the decision of commercial stations in Jonquière and Chicoutimi to devote eight hours a day to educational programs. It could be CFTM's launching of one-minute editorials designed with the one-minute commercial idea in mind. It could be CJOH's idea to use the breakfast-time period for a program (A.M.) whose content and style is usually associated with evening-hour viewing. It could be various decisions about "prime-time" or slack-time programming. Radio-Canada's decision to think of Sunday evening programming as a whole, for example, in planning "Les Beaux-Dimanches"; Harry Boyle's decision to telecast The Observer twice: once at 6:30 p.m., once more the following morning to reach a totally different audience .. etc. Again the indicators are success, failure, censorship, scandal and again this pattern can be got through interviews. Their significance is that they are the bits which enter into the process of what might be called: "Cultural increment".

The second set of observations should concentrate on "on-air" personalities. The object is to study access and exclusion to success and failure on the channels of communication.

Innovation is brought about by individuals and groups who perform at all levels in the sphere of broadcasting. A look at who they are and how they function (without any attempt at being exhaustive but by tracing them to "prominent facts" of success and failure) would provide "insight" into the process of creativity or dynamism as well as throw a side-light on the other -- entropic -- pole of routine and stereotype.

With a time picture of acts of innovation and a rough idea of the personnalities and groups who carry on the functions of broadcasters or who have access to the channels (owners and operators, producers, performers, technicians, opinion leaders in the community), the observer might understand why the station is more or less dynamic; why there are disproportionately more copies than originals; why the priorities of programs are such and such (priority of drama over other types or vice-versa) why the "needs" of the community -- which ultimately are infinite and general -- find certain kinds of expression and are materialized in one type of program and traceable to one group or one individual who has developed the special aptitude to accede to and function well in the media.

BALANCE -- Innovation & Stereotype

From the general description of those two main areas -- acts of innovation and decision, personalities and micro-groups -- indications for a judgment of performance would be revealed. It is, essentially, by establishing the balance between symptoms of originality (innovation, decisions, prototypes) and symptoms of repetition (copies, replicas, routine, stereotype) that we will get a profile on which to base a judgment.

ATTITUDE TO CHANGE

As an adjunct to the profile, it would be revealing to test the attitudes of station operators and owners to technological change. Do they tend to ignore or refuse to envisage the possibilities because of a fear that they might not be able to control them or, conversely, do they welcome them and plan in terms of change to carry out ambitious plans? When trying to establish the dynamism of broadcasting it would be relevant to not only assess past and present performance but to establish attitudes toward the future.

This proposal of a descriptive profile based on "prominent features" indicating dynamism would help to identify the major trends of cultural evolution, would reveal the main characteristics of control, management and diffusion of information at the political and economic levels, would supply insight on the control of the technology of broadcasting and, at the expressive level, would indicate the main lines of symbolic and formal evolution.

Following is André's paper, in extenso.

R. B. Chiasson.

JUNE '67

ÉTUDE DU PROFIL DE FONCTIONNEMENT DES POSTES

Proposition d'une méthode d'enquête limitée.

Il s'agit d'évaluer les performances quotidiennes de quelques postes de télévision ou de radio, afin de produire un profil critique de leur fonctionnement, de distinguer quelques caractéristiques exemplaires ou criticables appelant des recommandations réglementaires et d'aider à définir les caractères du meilleur service possible.

UNE MÉTHODE DESCRIPTIVE

Étant donné les contraintes de temps, les premières analyses effectuées dans ce but ne peuvent s'appuyer sur un questionnaire détaillé envisageant un inventaire de tous les facteurs physiques et humains.

D'autre part, un ramassage unique de données inventoriées ne fournit qu'un groupe de faits statiques, tous synchronisés et privés de perspective temporelle (tel poste en août 1967), ne peut permettre d'atteindre les processus dynamiques (exemplaires ou non) qui caractérisent l'activité d'un poste.

Enfin, l'inventaire par catégories ramène autant de données concernant des structures, institutions ou modèles

usés ou perimés que de faits révélateurs de ce qui assure le dynamisme de la station.

La solidarité croissante de tous les moyens de transmission et de diffusion de l'information nous place devant des groupes d'éléments symboliques ou formels en transformation, devant des phénomènes de contagion qui ne se comportent plus selon les catégories de mesure habituelles. Faute de méthode éprouvée pour étudier ces symptômes complexes, faute de catégories désignant des processus de transformation et non plus de classiques données sociales économiques, techniques ou artistiques, mieux vaut tenter de saisir la valeur des performances des postes par une approche descriptive. Nous proposons pour enquête limitée et préparatoire, l'adoption d'une méthode plus proche de la description sur le terrain des ethnographes que de l'analyse systématique par inventaire catégorique des sociologues.

CONCENTRATION SUR LES FAITS SAILLANTS

On peut considérer le flux permanent des messages mis en forme et diffusés par les émetteurs de télévision ou de radio comme une succession d'unités de communication banales ou stéréotypées émanant d'attitudes techniques, organisatoires et expressives régies par des routines (ce qui rend d'ailleurs possible l'établissement d'une programmation quotidienne ininterrompue). De cet ensemble se détachent quelques faits émergents plus rares, résultant de tentatives échappant pratiquement

aux normes de fonctionnement et aux stéréotypes de communication. La plupart du temps des effets publics de succès, d'insuccès, ou même de scandale, et des difficultés de censure sanctionnent l'apparition de ces faits exceptionnels. Ces symptômes indicateurs des formes et entreprises dynamiques sont d'autant plus significatifs qu'ils donnent le départ à des séries indéfinies de répliques perfectionnées ou de simples copies (même dans le cas des images défendues et censurées). En fait, institutions, organisateurs, hommes d'expression, vivent, la plupart du temps, sur des idées, principes et modèles qu'ils n'ont pas produits et s'emploient à agencer quelques-unes de ces répliques innombrables qui nécessairement prolongent l'apparition des prototypes.

C'est pourquoi il nous semble préférable de ne pas tenter d'établir un inventaire exhaustif de toutes les caractéristiques énumérables des postes mais d'essayer de dégager les émergences soudaines de données ou de structures nouvelles, les points forts de l'histoire récente du poste au niveau technique, économique, organisatoire, social, formel ou expressif en enregistrant les actes créatifs, les symptômes culturels datables se détachant du fonctionnement habituel du poste: faits de transformation, innovations, décisions dans tous les domaines (que les résultats soient de notre point de vue exemplaires ou non)

deviennent largement publics après leur diffusion. Ce sont les "prime time" de séries, les débuts de nouveaux genres, de nouveaux formats et images: les réformes d'horaire (débuts des séries de "comics" américains comme "Batman" à RC, réorganisation des soirées télévisées en "totalité": "Les Beaux Dimanches", à RC etc...) Nous avons vu que les chocs de succès, d'insuccès, de censure sont d'excellents révélateurs de ces évènements.

Mais la recherche des faits pertinents ne doit pas s'en tenir à l'étude des programmes et explorer d'autres niveaux:

Technologique: Modification de la puissance, de la qualité de l'émission, des affiliations à un réseau. Entrée d'un nouveau système d'émissions comme la couleur ou de nouveaux moyens de reproduction comme le vidéotape ainsi que les nouvelles utilisations d'un outillage déjà utilisé: la première demi-heure d'enregistrement ininterrompu sur vidéotape d'un débat collectif (Affaire du Dr La Pierre au Congrès Libéral Novembre 66) qui, destinée à être montée fut diffusée d'un bloc à cause du manque de temps (dû à une décision d'horaire cancellant la présentation d'une heure entière déjà montée) conservant ainsi le relief inédit de ce document.

Économique: Modification de la structure de propriété: alliance ou conflits d'intérêt. Nouvelles décisions entraînant des profits ou les sacrifices d'une émission sans commanditaire (Henry V au réseau CTV); modification du régime publicitaire, de sa durée, de sa situation, etc...

Organisatoire: Modification des régimes socio-professionnels - spécialisation ou non spécialisation du niveau des services, des équipes de réalisation, des annonceurs et animateurs. Permanence des Équipes ou équipes aléatoires reformées pour chaque production etc.

Socio-psychologique: effort de relation publique (self admiration, self-remerciement du poste), création d'images sociales et de processus sociaux. Promotions de valeurs commerciales, dogmatiques, éducatives distractives - création de besoins ou d'appétits commercialisables ou non - création de demande économique, idéologique, culturelle, etc.. Balance entre l'intérêt individuel, l'intérêt public et l'intérêt commercial de la station.

2) ÉTUDE DES PERSONNALITÉS ET MICRO-GROUPES DE POUVOIRS

- Pouvoirs politiques et organisatoires (propriétaires de postes) directeurs de postes ou de services, leaders de groupes constitués: décisions financières, technologiques, recherches de marché, lancement ou suppression de programmes, etc...

- Pouvoirs de production et de communication: groupes de sources, équipes de production et de réalisation constituées, innovations expressives attachées à un créateur bénéficiaire d'images publiques, vedettes (leaders d'opinions, personnalités, vedettes monopolisant une image publique, une question, un type d'émission ou un style - cohésion des équipes réalisatrices en rapport avec un style, une fonction de communication).

La modification partielle de l'équipe trop stable d'une émission persistante révèle les désavantages des groupes de sources trop permanents (Essor de l'émission "Aujourd'hui" au moment du renouvellement partiel de l'équipe provoqué par l'absence de Wilfrid Lemoyne, remplacé par Jacques Languirand pendant un an, en 1963(?)

L'intention générale de cette série d'observations est d'étudier les systèmes d'approbation et de monopole des moyens de diffusion que ce soit dans les milieux de forte concurrence (métropole) ou ceux de faible concurrence (postes locaux) au niveau politique, économique (propriété de plusieurs média simultanés etc.), ou corporatif (propriété corporative de l'accès aux outils: affaire des cars VTR prêtés à une entreprise privée pour l'émission "Feux-Rouges, Feux-Verts" Radio-Canada) les systèmes d'appropriation déterminent essentiellement la hiérarchie des contenus: priorité des messages politiques, des variétés industrielles et des genres dramatiques (au niveau de la production).

Les caractéristiques de ces types de personnalités et de groupes sont d'être installés, même incrustés ou au contraire violemment exclus. Il faut donc mesurer la longévité de ces individus et groupes en tant que sources de formes, messages ou structures d'organisation.

Au niveau expressif, les positions d'approbation artistique (réalisateur dominants, programmes persistants) trouvent une image compensatrice dans le mythe entretenu de nouveaux talents (nouveaux visages, découverte, "premier film"). A l'inverse du cinéma, la rigidité corporative de la TV n'incite pas ce corps social à mettre l'accent sur les "première émissions". A Radio Canada, l'émission "Images en tête" renforce l'idée de "premier film" d'amateurs tandis que l'idée de confier le matériel de réalisation télévision à des amateurs demeure encore impensable.

Dans le champ des communications le pouvoir de persuader et d'éviter les résistances ne peut venir que de l'exploitation des langages communs et des compromis communicatifs. Les théories de la motivation ont souligné ce rôle du language commun dans les communications commerciales (dans la publicité notamment).

En simplifiant on pourrait presque dire que les communautés, du point de vue collectif, n'ont pas de besoins caractérisés sinon des besoins fondamentaux: s'accorder autour de signes de ralliement et d'images tribales sécurisantes (sen-

timent de puissance, sentiment d'avoir des racines etc...) Aux motivations collectives s'ajoutent les motivations individuelles correspondant à des images plus ou moins artificielles d'amplification du moi, de défense de l'égo contre les évidences discordantes jusqu'au narcissisme et à la recherche de l'approbation que favorisent les valeurs consolidant l'identité personnelle, soutenant une image favorable du moi.

A ces valeurs de renforcement du moi paniqué, Katz ajoute quelques catégories de motivation que la symbolique mercantile de la publicité et de la TV semble avoir délaissées; les fonctions instrumentales d'adaptation ajustative utilitariste et les fonctions de connaissance visant à une meilleure organisation de la perception des champs individuels qui ne pourront être assumées que par de nouvelles formes et de nouvelles fonctions de la radiodiffusion.

L'exploitation individualisée de ces formes communes aux niveaux des réseaux de communication locaux, régionaux, nationaux, internationaux et bientôt planétaires, s'effectuent à travers un nombre restreint de leaders d'opinion institués et persistants qui exaltent, orientent, illustrent les besoins à l'intérieur de certains genres et fonctions, parfois en tirant de gros avantages personnels - toujours en se souciant d'augmenter leur pouvoir.

Ainsi les besoins caractérisés des communautés ne sont que des modalités sociales relatives et provoquées. On le voit bien dans les sociétés où, la diffusion des modèles de consommation dépassant la capacité de l'économie, on assiste au développement d'une courbe perverse de la demande qui ne peut plus qu'être exaspérée.

Une typologie comparée des leaders profitant du soutien des moyens de diffusion permettrait de tracer un tableau plus juste des styles de personnalités, de tendances, d'aspirations qui se sont révélées compatibles avec les canaux de la radio-diffusion et capables d'être renforcées par ces moyens. Les résultats comparés pourraient aider à favoriser des thèmes ou tendances en des points où elles manquent ou n'existent encore que faiblement.

BALANCE INNOVATION - STÉRÉOTYPPIE

De l'ensemble des observations peut se dégager un jugement sur la balance entre des symptômes des originaux (innovation, décision, prototype) et les symptômes de répétition (série, copie, réplique, stéréotype) qui caractérisent l'exploitation habituelle des média télévisés et radiophoniques.

Ces symptômes de copie peuvent être observés à tous les niveaux, à celui de la création (plagiat, copie partielle, emprunts à d'autre média (influence de l'imagerie publici-

taire sur les variétés) comme à celui de l'organisation ou de l'application technique. La puissance des systèmes de diffusion et de reproduction renforce la stéréotype des formes (simulcast-syndication) ainsi que la concurrence (émission pour les jeunes identique sur deux postes TV se faisant concurrence) etc.

ATTITUDE ENVERS LE CHANGEMENT

Sans conclure à l'imminence d'un changement radical il est raisonnable de considérer les systèmes de communication comme promis à des transformations considérables imposées par l'évolution de leurs conditions de manipulation et de diffusion.

Il serait intéressant d'observer les attitudes des responsables concernant le changement et des possibilités qu'ils entrevoient de contrôler cette évolution.

1. Résistance, refus, tendance à repousser les possibilités dans le temps dans la mesure où ils ne conçoivent pas le contrôle de ces moyens ou pensent même qu'ils leur échapperont.
2. Contrôle de l'innovation et du changement pour le manipuler, l'orienter, voire même le ralentir: opposition de RCA au développement FM dont il ne

possédait pas les brevets). Cette attitude est surtout celle des industries de communication.

3. Accélération du changement en fonction de buts prévisibles (éducation, recherche scientifique, etc....)

En fait ce principe de description accordant la priorité aux faits saillants facilite le dégagement de grandes lignes d'apprentissage culturel, celles de l'aménagement et du contrôle du traitement et de la diffusion de l'information au niveau des pouvoirs politiques et économiques - celles du contrôle instrumental au niveau de la technologie, celle des évolutions sémantiques, symboliques ou formelles au niveau des productions et des personnalités créatrices. Les postes étudiés peuvent appartenir aussi bien au type métropolitain (Radio-Canada) (Télé-Métropole) que local (Rivière-du-Loup, Carleton). Il ne nous paraît pas nécessaire de séparer rigoureusement les observations provenant des grandes stations et celles concernant les petites stations locales.

Les fonctions, les problèmes de traitement de l'information ou de création d'image publique, de postes extrêmement éloignés en importance possèdent plus de caractères communs que de traits inconciliaires. Les séparer méthodiquement empêche d'éclairer l'activité des uns par celle des autres. C'est par exemple, le recrutement presque

improvisé, l'âge réduit des techniciens du poste de Chicoutimi (moins de vingt ans, anciens garçons d'épicerie ou portiers d'hôtel) aboutissant à un service excellent qui permet de mieux se représenter la rigidité socio-professionnelle de la division des tâches dans les grands postes métropolitains.

André Martin,

le 16 juin, 1967.

WORKING PAPER ON
AN ACTION PROJECT - A TÉLÉTHÈQUE

1. Though television as a medium of mass communication has been with us for fifteen and twenty years in Canada and in America, attitudes toward it, particularly among artists, intellectuals and administrators, remain confused. Even those who regularly watch popular programs often display a derogatory attitude towards the medium in their conversation, writing, and public actions. Whether this ambiguity stems from intellectual insecurity or lack of confidence in their value judgements, it not only limits their personal enjoyment of the medium, but influences legislation harmfully, and discourages creative broadcasting. The television industry image needs focussing. Definition is bad. And there's too much snow.
2. The Cinémathèque Canadienne has shown a keen interest in Canadian television artists right from its beginnings. Its second major program was a tribute to the CBC Vancouver film unit, made up of screenings of a number of their films, plus an ambitious catalogue of the major talents with credit listings and biographies, plus a number of critical articles. This program was well received by the local press, and appears to have had some positive influence on the freedom and budgets of the Vancouver filmmakers. Other television evenings include four

programs devoted to SEVEN DAYS and to the work of Alan King, in both cases with lengthy published programs listing and analysing their work.

But the Cinémathèque programs on television have all displayed the works in question through 16mm projection, which forces an invidious comparison with theatrical film. Many of the original values, clearly remembered from the home TV set showing, are altered and degraded in the large film projection auditorium. Television is more than a medium for the presentation of film. It is time to take it seriously, and to present it systematically and honestly.

3. I propose the creation of a television museum, or TÉLÉ-THÈQUE, along the lines of the Cinémathèque Canadienne, to systematically explore and evaluate the various developments in this medium from an artistic and sociological point of view. Since such a museum does not yet appear to exist in the English or French countries, I believe we should consider founding it on an international basis, concentrating on Canadian television naturally, but also on all English and French language systems, with particular emphasis on American television.

Programs must be presented by electronic means: either on monitors or with a quality projector of the Eidophor type.

4. The activities of the Téléthèque will be relatively expensive when it reaches maturity, and a broad base of income will be necessary to sustain its screenings, exhibitions, collections and services.

The cultural departments of the various levels of government, which have funded the Cinémathèque, may not be disposed to finance such an untraditional art form as television. However if the Téléthèque is hatched in the Cinémathèque nest, they may be persuaded to increase their subsidies modestly for this purpose, particularly if the directors and curator are prestigious.

The various networks, Canadian and American, and the Canadian and National Association of Broadcasters might be expected to assume some responsibility, if the organization were suitably large and international. Their co-operation in supplying programs and documents and equipment is vital to the success of the Téléthèque.

The electronics industry has waxed wealthy on television. They should be approached for funds and equipment.

Much of the program money for television passes through the hands of the advertising agencies, and much of it

sticks. Their interests may be served by a Téléthèque. They could be approached for their commercials, for programs, and for money.

The foundations - Ford is particularly active in television - might also be interested in the study of television art, if they believed that such study might raise what they feel are the low standards of television.

The universities are all interested in television as an instructional medium. Some, with communications departments, are also interested in it for its artistic and sociological content. McGill is already providing a valuable screening theatre for the Cinémathèque, and this is equipped with an Eidophor projector, and is anxious to extend this collaboration as their communications section develops. Perhaps the Universities could channel research money to the Téléthèque, help with its library, and pay for the academic services of the museum.

The Board of Broadcast Governors, through its action program, could provide advice and seed money to the Téléthèque, and thus be in a good position to influence its research and projection policies.

5. To get the program under way, the Cinémathèque Canadienne would be willing to include Eidophor projections of the Téléthèque's programs in their regular cycle of screenings.

The Téléthèque would collect and exhibit kinescopes and videotapes of major historical and contemporary developments in television, as well as documents, stills, production graphics, and books and articles on the subject, providing the artist and scholar with the basis for definitive study of the medium. There should also be a museum of working equipment, together with technical information, which would permit the understanding of the limitations and potentialities of each era in the medium's history. The Téléthèque should also have study carrells where individual kines and tapes can be readily viewed.

As I see it, the Téléthèque should be under the direction of a distinguished and open-minded curator, free of traditional cultural bias, capable of appreciating creative and innovative developments and of communicating this to the Téléthèque's public. The directors should represent the broadcasting industry, both program and electronic, the governmental regulatory agencies, and those foundations which have helped foster the creative side of the industry. I also believe that the Téléthèque should be under the wing of an organization such as the Cinémathèque Canadienne, which has the administrative, legal and operative skills needed for the acquisition, cataloguing and programming of material, publishing, and of course financing of such an operation.

This would permit the Téléthèque to explore the question of programming, determine the nature, size and avidity of the audience, and the technical problems, before settling on a permanent policy. Whether the Cinémathèque and the Téléthèque should remain closely associated could also be determined pragmatically, before long-range commitments need be made. If the Téléthèque's screening program should grow to more than one or two showings per week, this could interfere with the Cinémathèque's programming. On the other hand, there is a close tie between film and television which could serve both interests, and many of the two organizations' services could be profitably shared. The Téléthèque could bring important new revenue to the Cinémathèque's already rapid growth programs, and hasten the day when a suitable permanent home could be found.

6. I believe the Téléthèque should be established in Montreal. There is an international and bilingual climate here lacking elsewhere in Canada. Both the International Film Festival and the Cinémathèque have grown quickly and solidly in this climate. There is an interested public, a good deal of broadcasting activity, headquarters of a number of advertising agencies, several major electronics firms specialising in television, the National Film Board (already providing storage facilities for the Cinémathèque's archives), an internationally recognized film colony specializing in television, and above all, the expressed interest of McGill University and the Cinémathèque.

7. The Téléthèque could be established quietly this coming season with a special program of Eidophor screenings in the framework of the Cinémathèque's winter program.

We might, for instance, present on five successive Tuesday evenings, an historical look at Television Drama, with examples of the good old days of Studio One, Armstrong Circle Theatre, and the early CBC Dramas. We could then move west, and show how film came in, and videotape, and trace the current developments. Kines and videotapes from Britain and France could be shown, if methods could be found to translate their signals to North American standards. Coupled with this, we might persuade CFTM or the CBC to house an exhibit of the quaint olde equipment from the good old days, alongside the latest studio equipment. We should publish a first-class booklet along with the projections and exhibit.

The Cinémathèque has found that liquid receptions following the screenings have considerable influence on the acceptance of new ideas. And visiting heroes help assure an interested press.

Such a program, successfully handled, would provide a launching platform for a full season's activities the following year.

If possible, the curator of the Téléthèque should be involved in the first season's miniature program.

8. The brief description of the Téléthèque is by no means presented as a definitive program of action. A committee must be formed to decide on goals, strategy and tactics. Seed money must be found to launch the first season's activities. A great deal of voluntary work will be needed. The purpose of this paper is to provide a working document for the formation of the committee.

Robert Russel,

29 August 1967.

COMMUNICATIONS

The present state of broadcasting in Canada is remarkably similar to that of a mouse labouring to bring forth an elephant. Not only is the line of succession an unlikely one--the mother is certain to either perish or be seriously striated.

Naturally enough, as well, such an analogy makes clear the important part that technology is playing in such a process of change. And there is just enough of a whiff of accident to the whole affair to suggest reasons for much of our present puzzlement and anguish.

In this section of our report, we propose to indicate some of the factors accounting for the nature and susceptibilities of the present-day broadcasting mouse and then to explore the varied reasons that explain the elephant on its way. Finally, we shall presume to peer into the painfully dilated cervix to seek to describe the heir apparent himself.

We ask, however, that you be patient first and bear with some efforts to establish a context for our whole speculation. This -- without being McLuhanesque -- involves some consideration of the relationships between broadcasting and communication and, in fact, the construction of an explanation of assumed purposes and procedures in communication that actually underlie broadcasting.

So, to start with, we find it necessary to dwell upon what can be safely assumed to be involved when the currently fashionable word 'communication' is used. Out of the welter of available definitions, we have synthesized two reasonably simple levels which seem to fill the bill:

- a) Conscious communication -- being the ordering and transmission of data in such a way as to be discernible to another person, life form or machine in a manner characterized by
 - some common denominator (allowing for mutually assumed identifications)
 - some immediacy (allowing for reasonable correlation between the time of receiving data and the effects of data)
 - some deliberate intent (allowing for some role for conscious direction or control, even if only negative).
- b) Unconscious communication -- being the subliminal, accidental, or even random transmission of data in such a manner as to produce discernments on the part of another person, life form or machine in manners characterized by
 - varying and frequently unpredictable common denominators (usually only partially mutual identification)

- varying immediacy (no necessary correlation between the time of receiving data and the effects of data)
- varying degrees of intent (allowing for some role for unconscious and otherwise unintended direction or control, positive and negative).

We can go further and say that both broad categories of communication are concerned -- even if only negatively -- with aspects of what can be described as an absolute reality. They draw upon the stuff of reality -- whether affirming, perverting or denying. They can be measured (not judged) by an assumed yardstick of reality. And the effectiveness of true communication will tend to depend on the degree to which consistent accord with reality persists.

So, we come quickly to a sense of 'communication' that is both related to reality (what is actually going on in a total sense) and based on varying combinations of the conscious and unconscious senses of a communicator, the means of transmission and a receptor.

And it is here that we come upon our first dimension of bafflement. Put simply, we do not yet have -- and probably never will have -- the mental or mechanical means sufficient to comprehend the variables involved in such a presumptuous description. In each of the three aspects of the process of

communication and in all of the permutations of combination and cross-current frequently styled as 'feedback' we are challenged to allow for infinity.

Our brains -- human or mechanical -- balk at infinity. Both the scales and complexities involved are just too much.

As a result, we toss a nod of affirmation towards the faith that demands an acknowledgement that there is an infinity and then move hurriedly back to firmer ground. Finding that we cannot expand our minds to the infinite, we try to shrink the infinite to match up with the outer limits of our minds. In effect, we construct a tangible approximation of a sharply simplified infinity and act as if it were infinity.

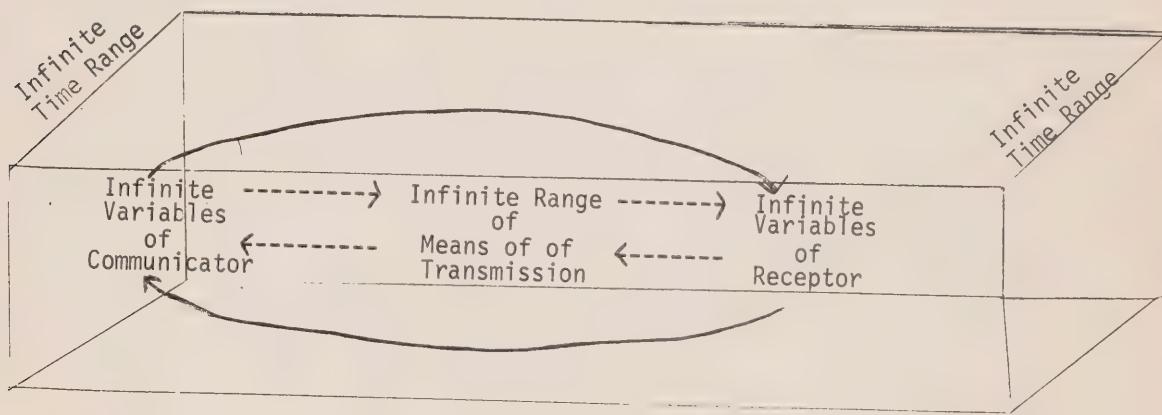
This is not necessarily fatal. Many other successful enterprises -- physical, mechanical or intellectual -- conducted in the same way, suggest that so long as the tangible approximation bears a rough resemblance to the incomprehensible whole, there will be a workable correlation in most aspects. Provided that the scale of shrinkage and simplification is reasonably common throughout, the distortions are not too likely to turn the model into a caricature.

Thus, for example, good polls come up with results consistently close to accurate description of mass behaviour with scale samples closely matched to the massive whole.

When, infrequently, they fail, the cause invariably is found to be linked with unsound shrinkage.

This, then, gives us what can be described as a human ideal so far as communication is concerned. We can perceive it diagrammatically as the result of the following sequence:

1) Actual:

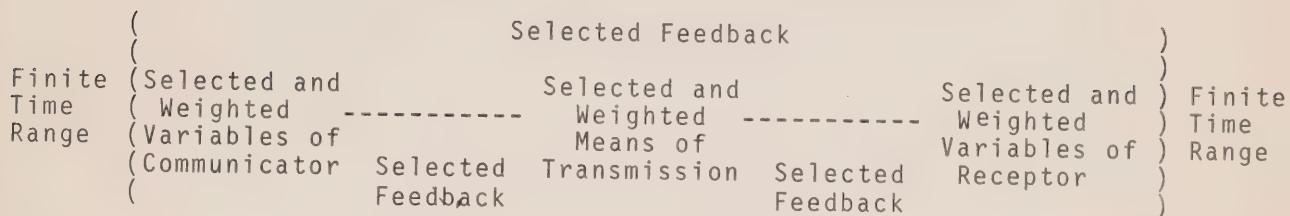


As noted, we do not have the minds, methods or means capable of actually grasping the substance of what is involved in such a sketch of reality. We have, instead, to seek out an approximation of this enormous multiplicity of actions and interactions scaled down to our individual capacities.

Ideally, this scaling down should provide a reasonably close replica. By concentrating on representative and finite elements that seem through experience and empirical testing to be both valid and important to the main processes of communication, we can seek to construct a model that will, in most instances,

prove to be a workable approximation of the improbable whole. This provides a model of these dimensions:

2) Approximate Model:



It then becomes evident that while probably denied the full panoply of reality we can aspire to a sense of reality that is workably close to reality in its broad outlines. So long as our scale model is true to life in its dimensions and in the weight of emphasis given to various components, we can claim to have a reasonable idea of what is going on.

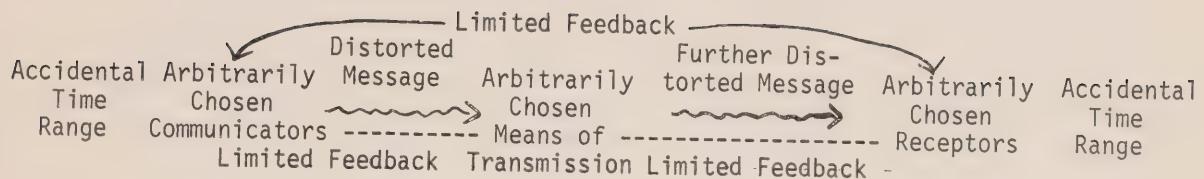
But here, alas, we come upon our second stage of bafflement. For reasons both honest and unavoidable, any attempt to construct an 'ideal' model of the type described founders in the quicksand of our day-to-day world. As communication is presently practiced -- particularly by the mass media -- it has proven so far to be impossible to attach weightings or to construct to scale sufficiently well to provide much of a genuine approximation of reality.

Instead, we find ourselves in a position where various kinds of substitutes for reality become the central core of communication -- most of them distorted.

We would re-emphasize that in all but a very few instances the reasons for such substitution are both honest and unavoidable. Economics, for example, intervenes to rule out some variables because they are too costly; and economics intervene also to virtually insist on the use of and emphasis upon other variables because they are cheap. Thus you find the variables, of, say, Asian affairs sketchily and scantily represented while the variables of, say, the 'Golden Triangle' of Ottawa-Montreal-Toronto boom and bloom.

Technology of contemporary kinds intervenes too. Print poses limits because of its fixed position in time, its linear (a-b-c) nature and its lack of nuance in sound. Radio, in turn, lacks visual support, cannot be readily retrieved and re-studied and depends on relatively fixed equipment and transmission points. Even television suffers the distortions of being two-dimensional, expensive, ephemeral and relatively immobile.

Whether directly or indirectly financed by their communities, such means of communication tend to fall prey to the warts and inadequacies of communicators, transmitters and receptors. And as each of these three ingredients in communication are compromised and their 'feedback' relationships are attenuated, so the process of even approximating reality suffers. We end up, indeed, with a re-statement of our 'ideal' model in these terms:



In other words, we end up with a situation where some communicators (not necessarily the best or most representative) make use of some transmission devices (not necessarily the best or most effective) to try to make contact with some receptors (not necessarily the best or most responsive).

This situation is neither casual nor insignificant. We would suggest that as a consequence of such inescapable inadequacy in our systems for conveying even a sense of reality we have reached the rather remarkable circumstance where substitutes for reality have become dominant. They have, in effect, created arbitrary and artificial 'new' realities which by their persistence and pervasiveness have become wholly convincing.

Yet, somewhere, reality does persist. And so, we find ourselves believing and acting in terms of often dangerously invalid ersatz impressions while continuing to be buffeted and challenged by an indiscernible reality itself. Even though we don't know what is going on, it persists in going on.

What waste, risk and folly lie in such a situation staggers the imagination.

This, in our view, is where we are now. Within the more specific terms of our brief and mandate we have two media -- radio and television -- which profess avowed aims to communicate. By definition and description, we would argue that very little of actual communication -- be it information, entertainment, advertising, music or whatever -- occurs in either the forms or terms that relate most directly to reality. Obviously emissions are taking place, but we can have very little accurate idea of who is emitting what to whom, how such emissions relate to or describe reality or what consequences stem from such emissions.

Now, in anticipation of some possible outrage at such suggestions, we would go further in our evaluation. Clearly, as we state, radio and TV are apparent and active in Canada. There is no question that in most parts of the country an abundance of volume and even choice is available. There are even some grounds for arguing that many among us secure and act almost entirely, outside of immediate first-hand experience, on the basis of radio and TV environments. A reality of some kind, then, is evidently provided and acted upon sufficiently well to gain mass support and move goods.

But there are two jokers in this deck: Leeway and time. In much the same way as nomads in Africa used to burn off, ravage and abandon land in the confident assumption that there was always another green vale to move on to, we have to this point been possessed of great margin for error in our senses of reality. We could waste a generation, a frequency allocation, a product or a human value in the confident assumption that our indirect contact with realities about us was of only limited importance or pervasiveness. What was done by or to the Ethiopians was really of little consequence, however presented. What was proposed in pop music was disposed of by a depression. As a last resort, ignorance could coincide with bliss.

Consequently, there has only been marginal need or demand for very much more than the paddle-wheel media before us. If and when they were wrong, it didn't matter that much -- and the chances of getting better alternative glimpses of reality were slim enough to rule out the effort in most cases.

But this is changing -- rapidly and irrevocably.

On the one hand, the two jokers -- leeway and time -- have been removed from the deck. As a consequence of population growth, economic and political interdependence, massive technological improvements in both our consultative and destructive capacity, we are being whisked away from the era of the

noble and independent savage. Reality is no longer a woolly overcoat big enough to snuggle a girl friend in -- it's skin-tight and will strangle if not fitted properly.

And, at the same time, as an ironic consequence of much of the same invidious and invading technology, the excuses are starting to evaporate. Paddle-wheel media may have been excusable when they were the only craft available. But they are largely irrelevant to a jet age.

Donald Gordon
October, 1967

WORKING PAPER ON
SPECIFIC CONTEXTUAL DESCRIPTION

At our last meeting, we decided to establish the Technological, Economic and Sociological context of broadcasting in Canada.

Maurice Houle contends that the establishment of a new system passes through these three stages chronologically, and that as this happens, the implications are of an ascending order of importance. First, a new technological system is researched and developed, involving a relatively small number of specialists and limited funding. Then a larger group organizes the financing, the manufacturing, the distribution and the advertising. Finally the system is introduced, and at this time, a portion or all of our society adapts to the system in complex and largely unforeseen ways. Seen in this progression, Technology is the development of new products and systems, Economics the condition and mechanism of introduction and exploitation, Sociology the impact and import on the market.

TECHNOLOGY: It is getting harder and harder to pin down the Gutenbergs and Alexander Graham Bells of the new technological systems. Who, for instance, invented computers? Because we have, as Whitehead suggests, discovered the method of invention, and because economics is becoming a more precise tool,

and because computers now help us to build useful models of society, new technological systems are developed and introduced almost exclusively by large corporations, working in secrecy. At the same time, technological improvements and economic and social developments continually transform our operating systems into something new and different. Transistors, prosperity, and the new teen-age independence have made radio into something perversely different from its pre-transistor days. These two processes of technological change, basically different in their mechanism, are continually at work in our society. Even if there were no radically new systems introduced, perfection and miniaturization of existing systems & devices - the computer, the communications satellite, the teaching machine, the laser carrier, etc. - will gradually transform our world, step by step, until we are living in a radically transformed sociological context. The speed of these complete turnovers is accelerating, approaching anarchy, and demanding radical new forms of social organization.

The implications of these commonplaces : have not yet reached our modes of thought. We have far too many static words, not enough process words, to define technological, economic and sociological change. What do we mean, for instance, by "context"? Clearly it is not a fact, or an attitude, or a collection of facts or attitudes, but a series of processes, or system. Moreover the system itself is liable to phases,

under the pressures and restraints of a highly volatile society. And the system itself may become radically transformed within months or years as happened with the introduction of Television, and only less slowly computers, and seems soon due to happen again.

When we talk of context, we refer to a complex system, in rapid process of transformation. Major systems, such as computers or Television, move rapidly from technological development, to the economic strategies of introduction and exploitation, into the sociological fabrics of our lives.

Technological forecasting is very much in vogue, and few executives or politicians can refrain from asking their writers to lard their speeches with dazzling predictions. These are usually picked up by the newspapers and irresponsibly reported without analysis. These predictions are for the most part rosy and contain little analysis of their consequences. Some attempts have been made to systematize the prophecies, but within two and a half years of the Rand Long Range forecast, collecting and collating the major predictions of the leading forecasters by the Delphi technique, the authors must be acutely embarrassed by their failure rate.

Technology can be forecast. Arthur Clarke imagined in some detail the stationary communications satellite in 1945.

Dennis Gabor foresaw the advent of Lasers in a 1938 paper. Great prestige accrues to such prophets. Neither, it will be noted, placed a time scale on their prophecy, for this would, more than likely, have rendered them inaccurate.

Anyone reading the semi-technological press is aware of certain technological goals within the communications fields. Satellite-to-home TV transmission could be a reality within three years, says McCormack of COMSAT. Could be ... if the power supply is perfected, and if the political and legal problems are sorted out, and if the market is ready, and if the precision rooftop antennas can be mass-produced in time. That's a lot of 'ifs'. But the goal is realisable, and the rewards are enormous, as are the implications. General Sarnoff is fond of talking about the home communicator. This implies the development of cables beyond our present capabilities, and electronic switching systems for which the traffic patterns, and hence design parameters, are as yet unexplored. In the area of computer communications, software is the most serious problem. And yet within nine months of its introduction in a California school last September, Computer Assisted Instruction is proving the biggest boom in the electronics industry. Eleven systems were reported last February as operational, and this May one of the leaders in the field, RCA, has announced a crash program of software development with the enormous educational publishing concern, Harcourt Brace and World

Computer Assisted Instruction - personalized instructional material from central computer or computer net to individual monitors (the first radical development in education since Gutenberg) - is in reality the home communicator under controlled and limited circumstances. A year ago, we would have been unable to prophesy this sudden development. When large corporations are putting a new service such as this on the market, they go to elaborate lengths to maintain secrecy, and even to sow confusion. The rewards to the primogenitor are of a magnitude higher than to competitors, as the stockmarket listings of IBM, Xerox, Polaroid and Sony clearly indicate. Since these rewards are won at the price of secrecy, technological forecasting is a speculative and a chronologically queasy game. There is no way to avoid it, and there is no way to be sure. The laser, as a desperately needed wideband transmission system, is taking almost as long to develop and costing almost as much money as a cure for cancer. On the other hand, Computer Assisted Instruction has been introduced to the market so rapidly as to catch us breathlessly unaware. Will satellite to home transmission become a reality within the next five years? Or the home communicator? Or fullscale information retrieval, or facsimile printout in the home? Or a picture-phone in every home, or cordless telephones and thus by implication cordless CATV? Or low-cost high-fidelity discs or tapes for home TV shows? All of these developments would seem to be desirable. All seem to be hung up on technology. Whether the answers are already found, and the systems being readied for marketing, we are not likely to know until they are announced.

ECONOMICS: If these radical developments cannot be predicted on the middle or short-range time scale, then how on earth does the economist make his predictions? The answer is as simple as it is deceiving. He merely ignores them, and extrapolates boldly two, ten, thirty years into the future on the basis of existing systems, and on such relatively sure things as births, deaths, immigration, farm-acreage, proven mineral reserves. For this reason, his figures have little meaning in areas close to our concerns. Most serious economists are engaged in predicting the forthcoming season or year. Would the US be in Vietnam had Oswald missed his shot? Would the US be in space had Sputnik not gone up? What economist foresaw these events and their fantastic implications for the economy? Are such events rare? Of themselves, yes, but as a class not rare, only unpredictable.

Gilles Lalonde of the BBG Library was unable to tell me how many CATV systems are operating in Canada, or which of his various sets of figures were correct. It is even difficult to determine meaningful figures for the different types of television stations in operation in Canada, since the borderlines are hard to define. Can we, by studying the DBS statistics, conjure up a meaningful picture of the French/English/Bilingual situation, let alone establish the trends? Are our figures fresh? Can '61 census figures projected to '67 be used alongside Roper or Nielsen figures, or does error compound error? Can we believe the figures provided by CBC research? There are others here better qualified

than I to answer this. And yet we cling to statistics, beyond reason, for want of a better system.... there is something about a figure that is comforting in its precision, no matter how it was arrived at. Like a newspaper report of an event we attended -- even though it's wrong it's comforting. We even confer considerable status on the economists despite their constant, predictable failures at prediction.

SOCIOLOGY: The mathematician and physicist, John van Neumann, extrapolating from Hersenberg's uncertainty principle, began to develop a theory of games - poker, bridge, chess - which would bring the human factor under mathematical scrutiny and prediction. This has been taken up by the whiz kids of the Pentagon, and by Rand intellectuals, until it has become the dominant strategy of American foreign policy. Escalation, the technique of bluffing and raising in poker, is the consistent, and frightening American strategy in military situations - Kennedy pulled it successfully against the U.S.S.R. in the Cuban missile crisis. Johnson is applying it in Vietnam with somewhat less support and considerably less success. However, it is hard to judge the success of a poker bluff until all the action is over.

Herman Kahn, an ex-Rand whiz kid now running the Hudson Institute in upstate New York, and the author of the classic work on escalation, has applied games theory to a huge model of the American Economy and Society, and for a fee is in a position to test out new ideas, policies, products and personalities on this model. The same or similar techniques are

now being used by small corporations who guarantee - not without reason - to get almost anyone elected to anything provided (1) he has the money to play the game, and (2) will keep his mouth shut and his opinions strictly to himself.

Such an economic - sociological model as Kahn has developed depends on a computer and a first rate, highspeed information service. Recently, Kahn has launched himself into the field of forecasting. Here would seem an area worth exploring, as my information is secondhand.

I have had several meetings with Bell forecasters in Montreal. Forecasting for them is a most serious business. Their sources of information are threefold. (1) D.B.S. statistics on population. (2) their own computerized accounting system.. (3) the reports from field representatives, chosen with forecasting in mind. Bell breaks their forecasts into half a dozen categories... and their projections extend to 1991. Do their forecasts assume definite dates for technological advances or changes in the next 25 years? No. They merely extrapolate existing equipment or announced developments. What meaning do the forecasts 25 years in the future have, since surely we will have fundamental turnovers in technology and use patterns during this time, I asked. There was no answer. One out of every one hundred Canadians works for the telephone industry. It is one of the largest in the country. Planning and forecasting are extremely sensitive areas, for which they invest a good percentage of their budget. I was

impressed by the fact that they gather their own information, right down to sociological information from the field. I was astonished that they seem to have no method of including technological change in their forecasts. Perhaps there are other figures they don't tell us about.

There is a third type of sociological forecasting, which Canada does much to develop these days. What Herman Kahn calls "thinking the unthinkable", with Marshall McLuhan might be called "dada roulette". Basic to this parlour game, is what McLuhan calls "the technique of suspended judgment". Ideas and impressions are created poetically: they are not judged, but merely filed, then produced in the form of speech or essay in random fashion. Such a system of generating ideas is enormously productive, and fulfills an extremely valuable and rewarding function. Good ideas rise to the surface, and are retained and repeated in future speeches and essays; bad ideas are refined, reversed, or replaced with random new impressions. By avoiding consistency and linearity, the generation of new material continues unabated. It is likely that the McLuhan technique is a real and vital one, and will provide an essential service within each corporation or organization. The only danger in this court jester approach might be in taking it all so seriously, though there seems to be no recorded cases of a company's going broke over McLuhan's sillier ideas.

For the purposes of our report, we have planned to establish a context. Does that mean May 1967 or September? Or does it mean the context for 1968 or 69 when regulations are to take effect? How are we to establish this context? With D.B.S. statistics made for other purposes some time during the past 6 years, since the census of '61? Are we attempting to blue-print the present situation as a basis for action tomorrow?

I believe there is only one valid course open to us - to eschew all projection of present trends, to examine cautiously and patiently all sources of information and to model our context, present and future, outliving historical developments, and future possibilities, creating new information networks to suit our needs, and making certain that this model be flexible and responsive - never solidifying, continuously scrutinized, information sources constantly changing to avoid brutalization. Such a model can be at first a flowchart, but eventually will have to be embodied into a flexible responsive computer program. Only then, when this model is constructed, debugged, placed in operation, can a context be established: a 'present' context (if the word "present" has any more substance than the "point" or "line" in plane geometry). Until this model is established, it is my feeling that a meaningful context cannot be constructed out of the information at hand.

I realize that to "practical minds" this is a little like arguing that this table or that house does not exist when we are sitting together in the latter talking around the former.

Clearly there is a context. The population of Montreal is X hundred thousand households of whom Xty per cent speak French, contain 4 point something children, eat so many hundredweight of potatoes, smoke so many thousand cigarettes, and watch so many thousand hours per year of television, mostly on CFTM. We also have a pretty good idea that the situation will be the same only more so next September, and that probably the trend will continue growing much the same way into '68 and '69. But check the figures. Who says these are all French households.....what does that mean? Do the kids speak English? Are they Separatist or pro-American or a combination? When do the figures date from? Are they all compatible? What other weaknesses exist? Did the questionnaire contain loaded or leading words? Were the reporters trained? Were the respondents trying to live up to a different image of themselves? Bit by bit, as the questions are posed, the clear statistical picture blurs; the exceptions become more interesting than the so-called "norms", the unasked questions more meaningful than the considered ones.

Once we have admitted the overriding weaknesses of attempts to formulate a "context" out of a mixed bag of figures pulled from various (dubious) sources, and the ridiculousness of attempting to extrapolate this shaky context 3 - 4 years into the future, then we are in a far stronger and far more realistic position than our predecessors - who have blueprinted the

future and recommended accordingly. We must avoid their trap, admit the weaknesses, sketch in only the broadest and surest contextual lines, and pump for the money to build the most complete, flexible, responsive model our minds can construct. Only then will we start to know where we are at any moment of time, and where we appear to be going.

Robert Russel

15 May 1967.

WORKING PAPER ON
TRANSMISSION FACILITIES

In many countries the responsibility for the supply of transmission facilities and interconnecting circuits are assumed by the Broadcast authority. ACTRA in Canada have made the same suggestion as far as transmitters are concerned for the reason that it would be easier for the BBG to change licenses if a transmitter were not the property of the broadcaster but a facility which he rented from the authority. Transmitters are in themselves the least expensive part of the broadcasting chain and little expense would be involved if the BBG were to assume this responsibility. In any case, with the extensive development of cable as a means of distribution it is possible that direct transmission may assume a lesser importance.

However, the provision of interconnection facilities by the BBG without respect to their direct cost to specific stations would substantially assist in the development of alternative national services within the country. This suggestion would bring all the transmission requirements of the CBC, CTV, and French networks together, to be financed out of license and other revenues by the BBG, who would administer requirements and use. This would permit the joint use of microwave circuits and possibly better negotiating conditions with respect to costs.

Were the interconnection charges not a factor, in direct proportion to their cost for specific stations, a good many of the present private CBC affiliates could be viable in the CTV as they were released by the construction of new CBC stations. Standards of service could be maintained and fewer staff should be required to handle the ordering and traffic.

Stuart Griffiths.

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